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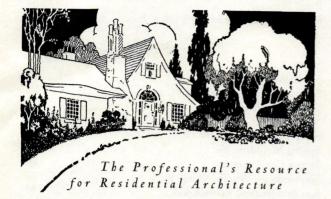






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# PERIOD HOMES



VOLUME I \* NUMBER I \* SPRING 2000

On the Cover: Thomas Norman Rajkovich designed a Classical "garden room" addition for a Lake Forest, Ill., residence. Features of the room include extra-deep window and door jambs to emphasize the gravitas of the masonry structure, with wood detail as a logical contrast. For a full description of this project, see page 22. Photo: Tony Soluri

description of this project, see page 22. Photo: Tony Soluri
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# Tradition in the Twenty-First Century

TIONAL BUILDING, why create a second magazine in the same format? Here's the answer. TRADITIONAL BUILDING has grown from a 24-page magazine (September/October 1988) to current issues that run upwards of 200 pages. It dawned on us that the amount of information we were disseminating every other month was simply too much. So we've further refined our organizational structure into types of projects. With this charter issue of PERIOD HOMES, we've segregated projects, products, and services suitable for civic and commercial projects (TRADITIONAL BUILDING) from those appropriate for residential architecture (PERIOD HOMES). As to the size of both magazines, for which we've taken some flack: The over-sized format enables us to present literally hundreds of companies in every issue in an at-a-glance format. (And the issues actually stack quite nicely, spine out, on most conventional bookshelves.)

PERIOD HOMES is the same kind of working tool TRADITIONAL BUILDING has always been; it will provide practical information in an in-depth, organized format. It is neither a "wish-book" nor an architectural brag book; rather, a serious guide to the specification and purchase of historically styled products, which will help perpetuate traditional values in architecture and quality craftsmanship in building.

## How it works

The magazine is divided into four editorial sections (with companion advertising organized by CSI categories):

The *Profile* looks at an architect, designer, or builder whose body of work displays excellence in design and a thoughtful and respectful approach to the building craft.

Editorial Features are written by experts in the field — architects, designers, manufacturers, and artisans. While some articles discuss how to specify a product or technique or how to select a craftsperson, others debate the repair-vs.-replace conundrum or discuss concerns we all share over diminished environmental resources. Every issue will close with a regular column written by Steve Semes, a practicing architect and persuasive advocate of the principles of Classicism and traditional design. (For a passionate treatise on the enduring values of Classicism, see the Publisher's notes on page 10.)

Current Residential Projects are projects either in progress or recently completed, in which the architect or designer has renovated, restored, or built with reference to a traditional building style. The projects that the Editors select are taken from submissions sent in by readers who have also provided publication-quality photography of their projects.

The Buying Guides, the core of PERIOD HOMES, are annotated, illustrated listings of companies that manufacture or distribute historically styled products to the residential market. These are the products — expertly crafted, correctly proportioned, produced in a variety of materials (high-tech or conventional, depending on the application) — that allow a designer's dream to be fully realized in the built structure. Companies on each Buying Guide are listed alphabetically; the Guides themselves are organized within the magazine according to CSI format.

The basic function of this magazine is to bridge communication between manufacturers of historically styled products and the building and design professionals who specify them. But PERIOD HOMES also serves as a forum in which we keep our readership attuned to the possibilities of designing in a period style, as well as developments in keeping tradition fresh and relevant in the twenty-first century. Therefore, each issue will highlight a particular style: Classical, Spanish/Mediterranean, Arts & Crafts, Victorian (to name only those planned for this year). The stylistic theme of each issue will be discussed at length in a regular column (see this month's "Design and Classicism" on page 16), and it will also resonate throughout the issue in the *Profile, Projects*, and the *Buying Guides*.

Keep us apprised of your projects and new products. We will support you in your efforts to design and build with respect for architectural traditions and principles that have endured through the centuries. At the same time, we fully acknowledge that you need to create practical designs for people who live in a modern world.

- Judith Siegel Lief

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# PERIOD HOMES

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# THE EYES OF TEXAS

In an eclectic array of projects from Paris to Montana, the Houston-based firm of Curtis & Windham specializes in capturing the essence of its clients.

by Eve M. Kahn

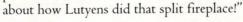
Patrons eager to bare something of their souls would do well to hire Curtis & Windham. "If the building in the end IS that person or group we designed it for, if we can't walk in without thinking about them —" says Russell Windham, and William Curtis finishes the thought: "If it reflects how they live, who they are, with design integrity from the front door to the back, inside and out, top to bottom — then for us, it's a successful job."

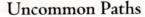
Last year their mindful architecture won Classical America's Arthur Ross award. In presenting the prize Arthur Schlesinger remarked on how glad he was to know that culture is alive and well in Texas. But Curtis and Windham are quite amused by outsiders' perceptions of their native state; in their work, they've incorporated the regional and the international, the timeless and the upstart, with equal grace.

Curtis and Windham do sometimes wear boots to the office, and there is something quintessentially Houstonian about the firm's success at the tender age of 8, with tender-aged partners (Windham is 37, Curtis is 41). But they work in a modest former carpet warehouse, surrounded by churches and an empty lot's dense trees, seemingly far from the city's skyscrapers. The partners share a room, and 12 more architects crowd a loft upstairs. They often build in Houston, and yet are also designing for Rocky Mountain ranchland and Paris and New York apartment towers. They're versatile in styles as venerable as Palladian and as young as Arts and Crafts, for commissions as grand as mansions or as humble as a set of dishes or single forged flagpole.

On their bookshelves are monographs on previous experts at drawing on the past with both reverence and imagination: McKim, Mead & White; John Russell Pope; Houston eclecticist John Staub. "We read their works like the Bible, and decide what applies to today," Windham says. "We look not only at composition but also at plans, at details like how a window reads, to understand how those guys handled the technology of their time. Architecture is a living, breathing language."

Both partners speak it in a kind of shorthand, a Curtis & Windham code about precedents. Around the office, you're apt to hear a partner call out, "Think

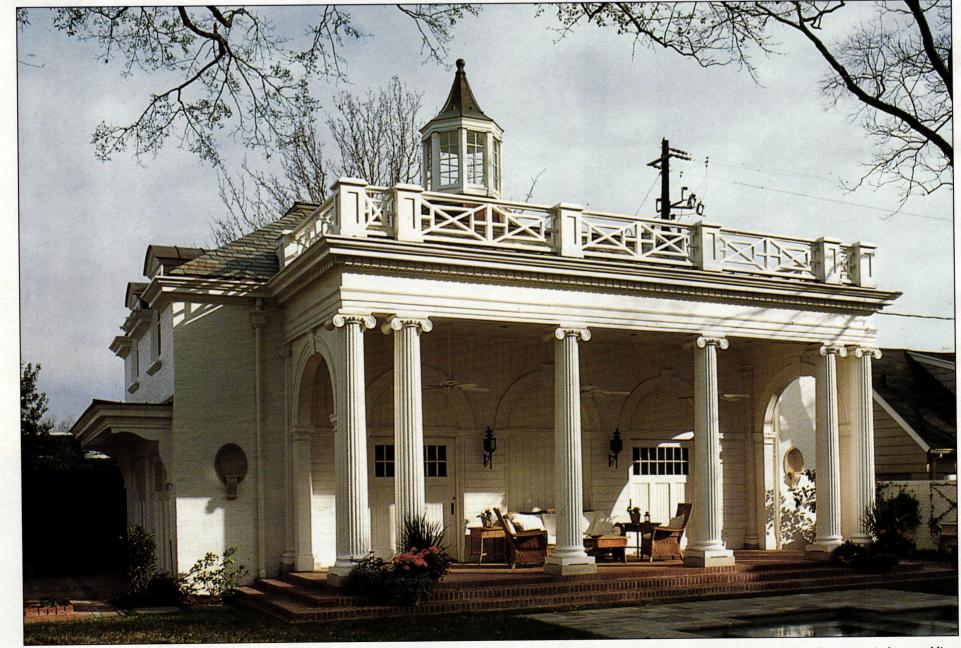




While Curtis and Windham behave as if they've always known each other, they met only just before they set up practice together, in 1992. They'd grown up about a nine-hours' drive apart: Curtis in a midsize east Texas

Russell Windham (left) and William Curtis. (All photos © 2000 Hester + Hardaway, unless otherwise noted.)

town, Windham in a rural Panhandle community. Curtis remembers first becoming intrigued by architecture at age 5, when a talented local modernist designed a shop for his florist father, its program complicated with retail and delivery zones. Windham says he



Curtis & Windham architecture pays homage to context, even on as whimsical a building as this pool house. Its giant columns echo the giant columns on the adjoining main house, adding a touch of site-appropriate grandeur at a mere 16 feet tall.



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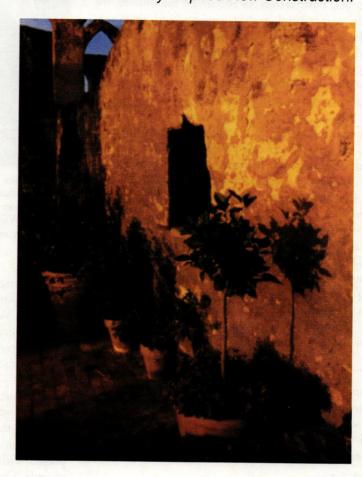
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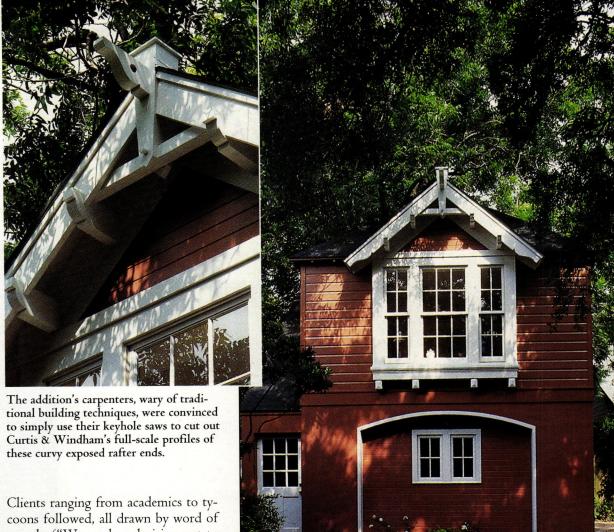
"didn't know what an architect was until college," but always admired the proud craftsmanship he observed in rural buildings. At college, neither Curtis (at the University of Texas in Austin) nor Windham (Texas Tech) was forced into any stylistic mold. They knew, though, that their attitude toward history differed from their classmates'.

"All the modern architecture seems foreign to me," Windham remembers thinking. "Why does every modern building have to be a star, why can't they contribute to what's already wonderful about a place?" Moreover, both architects socialized far outside the insular architectural-student circles, "and that way, unbeknownst to me," Curtis says, "I learned skills that would help me in business, ones you don't get from being in the studio all the time sketching. We have to be comfortable with different kinds of clients, to lead a parallel existence with them, to momentarily assimilate." He cut his professional teeth at Hartman-Cox in Washington, D.C., on respectful additions to institutional campuses like those at Georgetown University and the Smithsonian Institution. Windham, for his part, followed an obsession with the Shingle Style to New England. He ended up at Orr & Taylor in New Haven, just as they were infusing suburban mixed-use complexes like Massachusetts' Mashpee Commons with an innovative and needed dose of classicism.

Within a few years, Texas' familiar comforts had tempted both partners back, as did the prospect of being their own bosses. "We got together and said, 'Let's just see if we can get some good work.' In some ways Houston's still a cowboy town, and you can establish yourself in a very brief period of time," Curtis says. "If you have an idea here, it can be done tomorrow." Likewise appealing was the lack of traditionalists to compete with. "No one was doing traditional architecture I thought was insightful or passionate," Windham says. While a few practices do dabble in the likes of developer Georgian, he adds, "they're all really wolves in sheep's clothing."

#### Soul Men

A college contact, sure enough, provided Curtis & Windham with its first commission: a Georgian townhouse with loggias cut deep in the front and back.



The architects built this addition for a former Victorian Society staffer with a collection of Arts and Crafts artifacts.

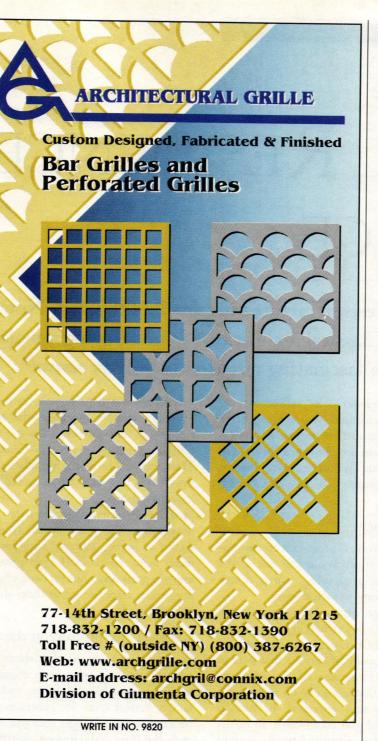
Clients ranging from academics to tycoons followed, all drawn by word of mouth. ("We made a decision not to seek publicity, to just be very surefooted about what we're doing," Curtis says.) In each case, respect for context is crucial — even a Curtis & Windham pool house, for example, bears giant columns across its facade, thereby

matching the main house's set and adding a touch of grandeur at a mere I6 feet tall. Likewise imbuing each project with soul is the firm's roster of devout craft-speople. Curtis & Windham subs have, for example, bent elliptical tempered glass over an entrance canopy, with support ribs that cast ever-changing shadows across the house's facade. For the same client, the office

converted a mechanical basement into a wine cellar, where a hand-forged rail in the staircase leads down past hand-blown hurricane lamps to a door with hand-forged hinges. Windham fondly recalls "watching the blacksmith heating steel to 2000 degrees and whacking away at it, or melting bronze at 3000 degrees and



The contractor on Curtis & Windham's first project later commissioned an English cottage-style house from the firm, which looks so believably 1920s that visitors have asked the architects, "Which part of this did you add on to?"



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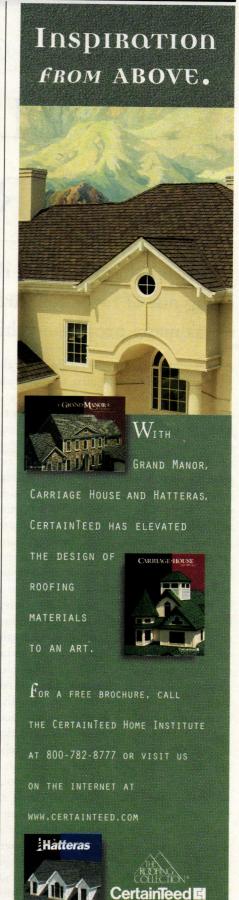
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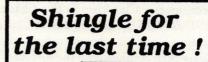
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# PERSPECTIVES ON CLASSICISM:

# THE CLASSICAL RESIDENCE AS SACRED SPACE

Classicism has remained the dominant theme in Western architecture for 2,500 years. Now, after being out of favor for three quarters of a century, Classical architecture is undergoing a major renewal — as many projects in this issue demonstrate. The fascinating question is: Why the revival?

rying to explain the timeless appeal of Classical architecture is similar to the dilemma of the L three blind men each trying to describe an elephant by grabbing hold of a different part of the beast. Similarly, Classicism is so wide, long, and deep that no single explanation of its enduring popularity is satisfactory. For the aesthete, pure visual richness is the primary allure: Columns, domes, arches, and anthropomorphic moldings provide constant ocular gratification. For the nostalgic, the lure is patriotic association with this country's early Georgian, Federal, and Greek Revival architecture. For the epicurean, the major attraction is sensual: the joy, awe, or serenity that can be engendered by space that is perfectly proportioned and perfectly detailed. Cultural historians are attracted by the symbolic connection with the civilizations of Greece and Rome, which provided the basis for much of our Western heritage. And rationalists find an intellectual appeal in Classicism which is lacking in any other architectural tradition. For example, in the article on pp. 12-14, art historian Eleanor Mancusi celebrates Classical architecture because she sees in it three-dimensional embodiment of neo-platonist ideals of beauty. The principles of Classicism, developed and refined over many centuries, contain levels of rigorous thought and symbolic content, which are not present in any other Western architectural school.

Though the reasons for Classicism's enduring appeal are varied, there's no denying their power and popularity with the home-buying public. All through the 20th century, while the theorists were preaching their less-is-more gospel of modernism, the truly modern houses — in the sense of what was actually being built in their time — were, in fact, traditionally styled, historically informed dwellings. And, as a new century begins, client demand for traditionally styled period homes is only increasing.

The Editors chose to take an in-depth look at contemporary Classicism in this Charter Issue of *PE-RIOD HOMES* because we believe Classicism is one of the most significant design currents of our time. After having been consigned by the so-called Modernists to the dustbin of history during much of the 20th century, the Classical tradition is being rediscovered by a whole new generation of designers. You'll find that many of the residential projects highlighted in this issue draw upon Classical principles. The architectural firm that's profiled in these pages has won the Arthur Ross Award from Classical America for its residential architecture in the Classical tradition. Many of the products fea-

tured in this issue's Buying Guides reflect varying aspects of the Classical tradition. And architect Steve Semes, in his regular column that begins on p. 122, shows that he is not only an accomplished designer in the Classical tradition, but also a persuasive theorist and advocate for the enduring relevance of Classical architecture.

## Creating Sacred Space

In this brief preface to this issue's focus on contemporary Classicism, I'd like to single out just one of the more subtle, yet immensely appealing, aspect of the Classical residence: the home as sacred space.

In Greece's Archaic Age, what we have come to call Classical architecture had a powerful religious purpose. The forms and symbols of Classical architecture were developed for the construction of temples that were in fact houses for the gods. The goal of the designers was to create perfected space that would be pleasing to the unseen immortal beings who governed the natural world. Since a displeased god could cause an earthquake or a flood, or allow an enemy to breach your city walls, designers had a powerful incentive to keep the gods mollified. And one way that humans could demonstrate respect and reverence was by creating for the gods sacred dwelling houses that were as perfect as human skill could create.

The rational plan, axial orientations, symmetries, mathematical proportions, sophisticated moldings, and highly symbolic architectural components — plus the complex interrelationship of all these elements were all design tools originally developed for sacred buildings in the hope of pleasing the gods. In a proper Classical building, the smallest molding bears a carefully worked out relationship to the largest column all part of a set of interconnections intended to create the effect of balance, repose, and harmony. The temple was the most perfect space that the human mind could conceive, and the most perfect place that the human hand could build. In such a place, a god could reside in peace and tranquility . . . in a sanctuary isolated from the random violence of the natural world that surrounded it. The temple was a sacred, perfect place.

Critics who oppose contemporary use of the Classical tradition assert that it lacks relevance to our time; it is filled with forms and symbols, they contend, that lack modern meaning. What relevance, they ask, has the acanthus leaf, the egg-and-dart molding, or the anthemion for a 21st-century person? If we don't worship in the Temple of Athena, the argument goes,

why replicate Athena's house for modern living?

This argument overlooks the aesthetic, symbolic, emotional, and intellectual responses that a proper Classical building can evoke. Granted that not many 21st-century Americans can relate to the curling acanthus leaves in a Corinthian capital as something they have seen growing in the wild. However, on the simplest level, the refined perfection of the shapes and proportions can evoke a satisfying response in the viewer as merely abstract sculpture. And on another level, many of us find even greater satisfaction in knowing that other human beings have been experiencing similar responses from those shapes for two and a half millennia.

### Classical Architecture in the 21st Century

So I'd like to suggest that there is something very modern and very relevant in continuing to use these ancient principles and forms and striving to create sacred, perfect space for contemporary family rituals. Most of us are no longer concerned about pleasing the gods. But there is still immense satisfaction to be gained from the effort to create space that is as perfect as the human mind can conceive and the human hand can build. If one is inclined to rationalism, the background knowledge and meticulous care that's required to fashion a proper Classical building is a stimulating experience. That's not to suggest, of course, that we are advocating Classicism as "the only proper style." There are many other streams of architectural tradition that have their own internal validity and coherence. The Editors will be looking at many of these styles in upcoming issues.

But the Classical tradition is showing itself to be truly contemporary. Just like the Greek Archaic Age, our modern world can be capricious, chaotic, and even violent. A temple form that was meant originally to provide a perfect shelter for the gods can also provide tranquil refuge for mere mortals. In this age of an interconnected, cell-phoned, overnighted, fast-faxed, beepered, e-mailed world, people want their home to serve as a serene haven. Not all of us worship Athena, but it can be reassuring to live in harmonious space that's sufficiently perfected to please the goddess herself. That's one of the secrets of Classicism's enduring appeal: Amid the ebb-and-flow of endless "trends of the month," it still provides guidelines for the creation of sacred space.

— Clem Labine

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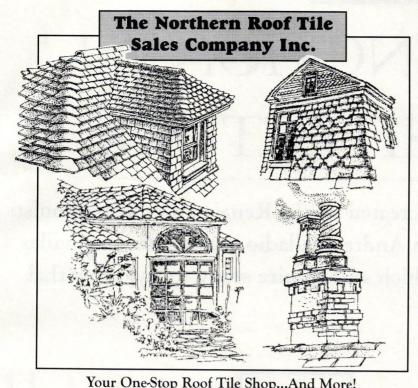
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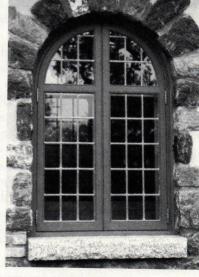
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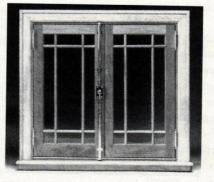
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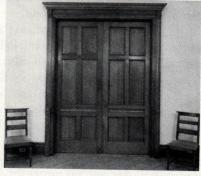
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# BEAUTY AND FUNCTION IN CLASSICAL ARCHITECTURE

An art historian examines the intellectual ferment created by the Renaissance Neoplatonists and their search for beauty — the climate in which Andrea Palladio created his farm villas around Vicenza. Palladio's utilitarian buildings, which still inspire study today, show that beauty and function can cohabit successfully.

by Eleanor Mancusi

of art and architecture of the Western world, it's clear that the search for beauty is a major theme. Thus it is highly surprising to discover that Classicists working within the Western design tradition today can still find themselves under intellectual siege, as if creating works of aesthetic harmony were some sort of artistic crime. A startling case in point: The charges of plagiarism and redundancy that met the brave soul who delivered a paper last year on the Classical design curriculum at the University of Notre Dame to a conference sponsored by the Association of Collegiate Schools of Architecture.

#### Modernism's First Assault

Modernism first laid siege to traditional architecture in the early years of the 20th century, when architects decided to strip form down to function, scorning Classical harmony as if it must of necessity be devoid of intellectual content and derivative in nature. Technology, the new God, became Art enough. Modernism assumes Classicism ignores the Bauhaus emphasis on function. But in the very first paragraph of Andrea Palladio's "The Four Books of Architecture," a bible of Classicism still in print after 400 years, he cites Vitruvius's admonition that a building must possess utility, durability — and beauty:

Great care ought to be taken, before a building is begun, of the several parts of the plan and elevation of the whole edifice to be raised: for three things, according to Vitruvius, ought to be considered in every fabrick, without which no edifice would deserve to be commended; and these are utility or convenience, duration and beauty. That work therefore cannot be called perfect which should be useful and not durable, or durable and not useful, or having both these should be without beauty.

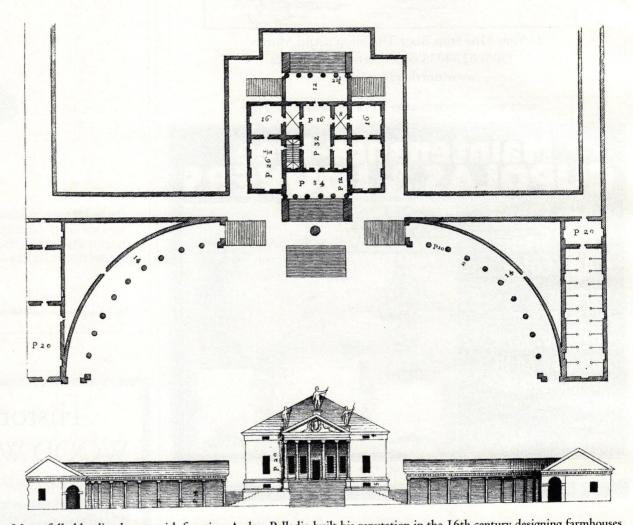
It is significant that the very first quality noted by Palladio is utility. Beauty, although important, is merely a part to be considered within a whole. This emphasis is wonderfully illustrated by Palladio's drawing for a Villa shown on this page. Though Palladio was quite meticulous in his manipulation of the Classical orders for beautiful effect, his plans also carefully provide for all of the mundane activities of a working farm: stables, dovecotes, workers' quarters, wineries, granaries, haylofts, grain threshing, and the like.

Yet charges of superficial ornamentalism have long dogged Classical architects. In 1948 Eliel Saarinen said to his biographer that in his early days: "Architecture was a dead art form. It had gradually become the business of crowding obsolete and meaningless stylistic decoration on the building's surface."

The irony is that a Classicist such as Palladio would have agreed with Saarinen to an extent: Palladio himself warned against over-ornamentation in his introduction to the second book in a chapter on Decorum. He admonished the architect to keep an eye out that "such ornaments are to be applied as shall seem most proper" and not to overbuild simply because the client has deep pockets! So to blame the entire Classical tradition for the excesses of a few architects working in its name is as unfair as characterizing any movement by the actions of its extreme fringes.

# The Neoplatonic Search for Beauty

Another ground on which Classicism has been attacked is its unabashed preference for "beauty." I find this argument similar to the common assumption that a beautiful woman can't also be intelligent. When was it



Masterfully blending beauty with function, Andrea Palladio built his reputation in the I6th century designing farmhouses for Venetian nobility who began raising corn on the "terra firma" around Vicenza when political instability threatened Venice's grain supply. (The search for ways to cook this strange grain from the New World resulted in, among other dishes, polenta.) A planning device that Palladio used again and again was to place the residential functions in a raised central block, and to house the utilitarian farm functions in flanking wings. The wings added a sweep and grandeur to the entire complex even though they were merely utility rooms and storehouses for humble farm equipment, supplies, and animals. Even in the residential block, the attics were often intended for the drying and storage of grain. The example shown here is from the Second Book of Palladio's "The Four Books of Architecture."

decided that something attractive must be instantly devoid of intellectual content? Such a dichotomy did not exist in Palladio's day. Beauty existed without apology as an intellectual concept, subject to definition and endless refinement, and was the focus of scholarly debate. Beauty was even considered a path to God.

The philosophical reconciliation of beauty and reason was the direct result of the intellectual activity of quattrocento Florence, the birthplace of the Italian Renaissance. When Plato's works were first acquired by Cosimo di Medici — and given to his court priest/astrologer/philosopher Marsilio Ficino for translation — these strange new ideas caused a sensation. Plato's conception of all reality as but different reflections of One Higher Truth (which Renaissance Christians were quick to label "God") gave artists for the first time an intellectual rationale for exploring all sorts of formerly forbidden "pagan" myths and subject matter. The most naked Venus could now be explained away as a representation of Charity, Chastity, or even the Virgin Mary. Beauty was now no longer a weapon in Eve's arsenal, but an object worthy of contemplation through which one could obtain union with the divine.

Ficino himself explains this concept to his friend Giovanni Cavalcanti, in a letter entitled, "The Truth of God is Splendour, Beauty and Love":

It was the chief work of the divine Plato, as the dialogues of Parmenides and Epinomis show, to reveal the principle of Unity in all things...that is the light of the One itself, the light of God, which is poured into all minds and forms...passing through angels, souls, the heavens and other bodies. As we discussed in the book on love, its splendor shines in every individual thing according to its nature and is called grace and beauty; and where it shines more clearly, it especially attracts the man who is watching, stimulates him who thinks, and catches and possesses him who draws near to it. This ray also compels him to revere its splendour more than all else, as if it were a divine spirit, and once his former nature has been cast aside, to strive for nothing else but to become this splendor.

As Plato was further explained by Ficino, contemplation was a positive transformative experience that took place in three stages: the study of Beauty (emantio) inflames the heart and soul of man (raptio) thereby causing him to draw nearer to God (emeatio). This divine rapture was often depicted in Renaissance art through subject matter such as the rape of Europa, and the three Graces, originally the Roman goddesses "Giving, Receiving, and Returning," but now seen in Botticelli's famous painting, "Primavera," as Beauty, Love, and Joy (Beauty being the figure with the stray locks on the viewer's left).

#### Florentine Battles Over Beauty

But just as Beauty caused the Trojan Wars, so, too, in Florence, she quickly caused trouble. Ficino's young protege, the genius Pico della Mirandola (most famous

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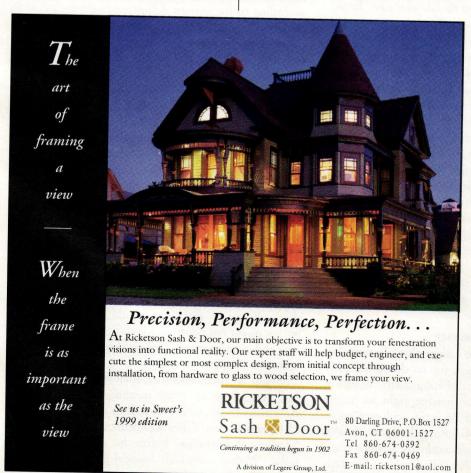
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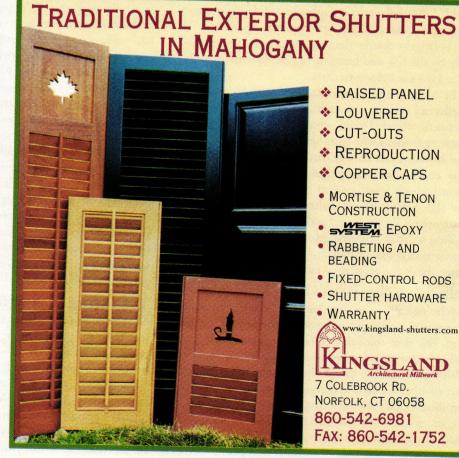
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for his small book, Oration on the Dignity of Man, loosely quoted by Shakespeare) disagreed with Ficino as to the role of beauty in this divine trinity. Suspecting Ficino of a latent hedonism, Pico challenged his former mentor in his Commento, christening anew the Three Graces as Beauty, Intellect, and Will, a far more chaste triad. But let us leave these hairsplittings in the past. No matter whether Beauty served to incite Love as Ficino posited, or Thought, as Pico preferred, it is significant that she was now celebrated and discussed. Artistically permissible at last, she rose on Botticelli's halfshell from 1,500 years of slumber. This license released an avalanche of naked goddesses, blind Cupids, bound slaves, and writhing Bacchi (intoxicated with a supposedly spiritual love) upon an art-hungry world heretofore restricted to tamer fare by the church.

Architecturally, this search for beauty resulted in an explosion of Classical buildings throughout Italy, still studied today for their perfection. Ficino's concept of a trinitarian rhythm or hierarchy to the universe found expression in such works as Michelangelo's ill-fated and oft-interrupted tomb for Julius II, and the new style of building palazzi in Classical layers, symbolizing man's attempt to reach God in ever more pure levels of expression. Similarly, in literature and science, whatever ancient texts that had escaped decay or destruction in medieval monasteries were now acceptable for study, and the avid collection of old manuscripts became the fashionable thing to do.

That the church sought to stem this flood of paganism was inevitable. It is not a surprise that Ficino and Pico later recanted their "heretical" notions about beauty under the influence of the stern Dominican Savonarola (as well as the threat of being burnt at the stake.) Botticelli himself threw some of his more Neoplatonic works into the bonfires of "vanities" which consumed Florence and ultimately even Savonarola. But the idea of man, no longer a lowly sinner, but now the enlightened center of God's beautiful universe and only a little less than the angels, had been planted and would not die.

## Practical Humanism

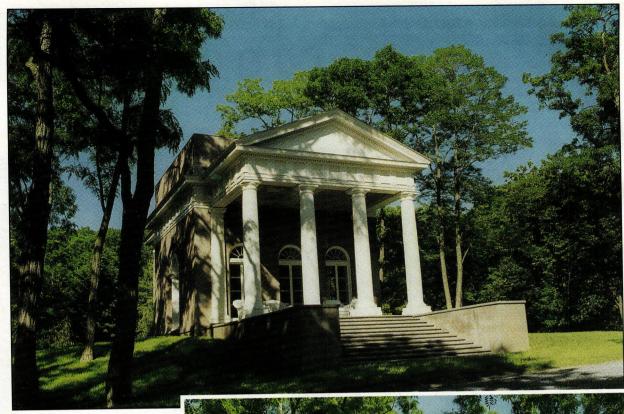
As the decades passed, Neoplatonism left the world of courtly debate to be lived in a somewhat less-sophisticated form in the practical world of day-to-day life. The Classicism that had formerly been an intellectual exercise for scholars and their patrons was now finding a much wider audience.

Palladio, working at a remove of fifty years and many miles to the northeast of Ficino's Florence, was exposed to a Neoplatonism that had been absorbed more plainly into everyday life. Sent to study the new buildings of Rome and Florence, Palladio found Bramante's and Michelangelo's Baroque expression of beauty not to his taste, and sought to find a purer form of truth and beauty through careful study of the ancient ruins. The Venetian man of letters, Pietro Aretino, (known as the scourge of princes for his sharp wit), was also probably also speaking for Palladio when he scolded Michelangelo's sophisticated Neoplatonism with these sarcastically self-deprecating words: "If Michelangelo desires that his pictures be understood only by the few and learned, I must leave them alone, since I do not belong to these."

In Venice, the viewer had no need to resort to intellectual treatises to understand paintings, such as Aretino's friend Titian, whose "Mary Magdalene" is a stunning redhead who casts her eyes heavenwards as her bare bosom finds its way through her flowing tresses. The conflict of a beautiful soul caught in such a beautiful body is self-evident. Similarly, in architecture, the flat and tortured columns of Michelangelo's Laurentian Library, built for the Medici, with its oddly spilling staircase, evolved into the more balanced, harmonious rhythms of Palladio's first villas — everyday homes built for gentlemen farmers.

## Palladio's Villas: Where Form Met Function

Psychologically, men who thanks to Neoplatonism and humanism no longer considered themselves vivified dust, but now mini-universes unto themselves, naturally desired grander orbits in which to circle. Only with this mentality could the merchants of Vicenza dare to inhabit Classical tempietos recreated as working farmhouses, as Palladio's first efforts proved to be. In the aftermath of the war with the Turks, famine threatened Venice and environs as traditional grain sources were cut off. The advent of a strange new plant, "corn,"



from the New World held the key to Venice's survival because it would grow in the soil and climate of the Veneto, as other grains would not. Because growing corn suddenly became a state imperative, for the first time Venetian merchants were encouraged to buy and farm on the mainland, and yet, as wealthy men of letters, they wouldn't/couldn't live just anywhere. Grand farmhouses became a consolation for the exile from more sophisticated city life. Far away from the censorious eyes of Venetian Doges, who enforced a dreary black dress code upon its citizens, these first villas dared to quote the temples of old with pediment and portico, literally

suggesting these were the domiciles of earthly "gods." Heretofore the only use of pediment in domestic use had been for one Medici palazzo.

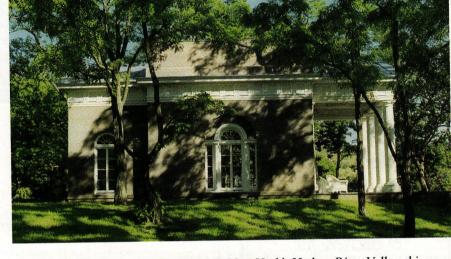
Palladio himself later found it necessary to defend this bit of hubris, for he explained his use of templefronts for residential buildings in these words:

In all the villas and also in the some of the city houses I have put a frontispiece on the forward facade, where the principal doors are, because such frontispieces show the entrance of the house, and add very much to the grandeur and magnificence of the work, the front being thus made more eminent than the other parts. Besides, they prove to be especially useful for the builders' coats of arms, which are usually put in the middle of facades. The ancients also used them in their buildings, as may be seen in the remains of temples and of other public edifices. And, as I said in the preface to the first book, it is very likely they got the invention and the concept from private buildings, that is, from houses. Vitruvius in the last chapter of his third book instructs us how to make them.

It is amusing how the architect here takes refuge in practicality and in precedent, had he not been writing in the age of the Inquisition. It was still a dangerous thing to be too closely allied with the Pagans in a Christian world. How significant that Palladio dared to do so and a stirring indication of how much he was willing to sacrifice at the altar of Beauty. His use of the Classical orders was therefore far from "meaningless stylistic decoration"; rather, it was an extremely carefully thought-through expression of beauty and function based on 100 years of progress in literature, art, and philosophy.

The Eternal Lure of Beauty

Of course, it is dangerous to call anything beautiful in this time of moral relativism, for so doing instantly opens oneself to accusations of subjectivity: beautiful by whose standards, and with what right to judge? Some truly find a block of Brancusi sculpture more pleasing than an intricate Michelangelo figure. A final answer must ultimately remain as elusive as when Plato first asked the question "What is Beauty?" on the steps of his Academy 2,400 years ago. For as he concluded,



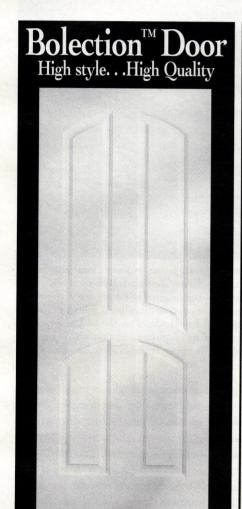
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if Beauty is but a smaller part of a greater Truth, then the human mind is yet too small to comprehend it, seeing only the reflections thereof as shadows dancing upon the wall of a cave. And yet, Classicism's span of 2,600 years of architecture still begs the question: Why and what is it about this style of work that brings the human eye back to gaze upon it again and again, generation after generation?

Is the reason genetically aesthetic, in the hypnotizing rhythm of parts within the whole, ratios proceeding to musical scale, harmony in the resolution of opposites according to the ancient definition harmonia est discordia concors? Or perhaps the enduring attraction lies in a psychologically reassuring (some might say narcissistic) reference to a distant past, with the comforting inference that human existence shall continue, surviving everything from sacking by barbarian hordes to sinister Y2K viri. It is here that the use by Classicist architecture of old forms opens itself up to charges of redundancy. And yet, only in architecture is this need to be utterly revolutionary so paramount. Centuries ago, Aristotle wrote that there are but seven archtypical story structures, but that has not hampered countless writers of poetry, books, plays, operas, and even soap operas in the intervening years. In music, modern blues geniuses such as John Lee Hooker were perfectly content to work brave new rhythms within the musical scale as laid out by the ancient Greeks. Why therefore does it not follow that although the Greeks and Romans created a Classical "alphabet" in which to build, that subsequent architects, while not changing the letters, might not continue to put them together in ever new and creative ways? This need not encourage blind imitation of past precedents, but if Beauty leads to Thought, as Pico suggested, then we have the best of both worlds, both inner meaning and outer form. Architects today would do well to consider the words of Palladio's peer, Giordano Bruno, as he wrote in his "Aesthetics of Fascination" before he was burned at the stake: "Nothing is absolutely beautiful if it binds by pleasure, nothing is absolutely good if it attracts by utility." •



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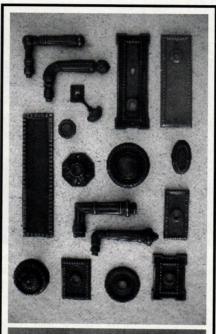
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# DECORATING and CLASSICISM

Whether an interior merely "suggests" Classicism or is a faithful and careful interpretation, the basic tenet applies: Proportion over all. An expert in the field of designing historic interiors describes the basic principles of Classicism and the elements that enhance them.

by Dan Cooper

he Parthenon. Margaret Mitchell's Tara. Caesar's Palace in Las Vegas. What do these cultural icons have in common? Columns. Lots of columns. But besides that, they are all Classical or Neo-Classical structures. The Parthenon immediately comes to mind when the words "Classical Architecture" are mentioned. Tara may be fictional, but stylistically it's certainly the prototypical antebellum Southern plantation. Caesar's Palace could be considered a parody of the Classical style. The elements in their designs have formed and influenced our collective interpretation of architecture.

Which brings us to the topic of this article: Just what is Neo-Classicism? And how do we design and/or

decorate in its manner?

The entomology of the expression "Neo-Classical" is oxymoronic: How can something Classic be new? In this case, we're discussing the reuse of ancient architectural-design motifs in a modern context.

#### The Terms

Many of us in the building trades are often confused by the terminology that is thrown about by those with a more-historical background. What is the difference between Classical and Neo-Classical? And Greek Revival and Colonial Revival? Why does it just seem like an endless succession of the aforementioned columns and round-head windows? Here's a quick definition of terms:

Classical: Consisting of and pertaining to the architecture of the ancient Greeks and Romans. Think of the Parthenon, the Acropolis, Pompeii, or any other sun-bleached Mediterranean ruin (or any "Family" restaurant).

Greek (or Classical) Revival: The resurgence in the use of Classical forms in Europe and America, starting in the late-18th century but truly hitting its stride (at least in North America) in the 1820s and '30s. Building forms closely mimicked the massing and decoration of ancient temples, and decorative arts and furnishings were adorned with or composed of Greco-Roman

design elements. Colonial Revival: A nostalgic harkening back to Early American forms employing motifs from this country's first century, intermingled with Classical designs that had persistently remained popular. It begins with the approach of the American Centennial in the mid 1870s (reaching widespread use in the 1890s) and then recedes during the 1920s with the coming of Modernism. Just to confuse those who would look back in a hundred years while trying to describe and define it, the builders of the late 1890s liberally blended the Colonial Revival with Arts & Crafts-movement design and late-Victorian elements, so more often than not one will rarely find "pure" examples of any of these styles. Classical motifs abound but are scaled down, more delicate, and often less "literal" in their

Neo-Classicism: Technically, a late-18th/early-19th-century movement that grew out of a critical, rational reexamination of classical antiquity with respect to enlightenment ideals. ("New Classicism" is the fashionable term for a planning concept linked to "New Urbanism.") We're currently in the midst of yet another Classical Revival: Wonderful, classically inspired structures are being built, but there are also huge, ill-proportioned crown moldings being glued to the top of every interior wall in every suburban McMansion.

Bear in mind that Classical influence (unlike Gothicism) never went completely out of style. Even in the I950s and '60s, many ranch houses were adorned with tiny vestigial front-facing gables supported by



This 1895 Colonial Revival residence in Newton, Mass., was an interior and exterior restoration, redesign, and renovation by Classic Restorations of Watertown, Mass. Interestingly, the original architect's rendering shows a full third story, which was lowered in the 1930s, (probably) for tax advantages. The lower portion of the original windows are vestigial remains of the original third-story windows. Classic Restorations found the house enveloped in aluminum siding, devoid of any detail or ornament, except for the portico. After removing the wrap, they looked to shadows on the building to build new ornamentation; brackets under the soffit, for example, were reproportioned and replicated in that way. The patterning on the portico's frieze of applied ellipses was enlarged and replicated for the upper frieze. (Photo: Steve Rosenthal)

frilly wrought-iron vertices as homage to the Greco-Roman facade.

In our approach to designing the Classically inspired interior, we may concede that we are not trying to create an exact museum-quality reproduction. Nevertheless, we may take some license with decoration. The proper sense of scale and proportion must be honored, lest the finished work look unbalanced. What follows are some basic decorative-design concepts and elements which consistently appear in the Classical interior.

Scale and proportion are the most important keys to the properly designed Classical interior and exterior. The ancient Greeks discovered the formulas that created the system of appropriate ratios of height versus width. When these ratios are violated, the structure just looks wrong. These ratios must be taken into account by construction professionals when designing and building a dwelling. If columns or pilasters are too thin, or the massing of the architrave is not proportional, the "feel" of the building (whether it is structurally stable or not) is bound to be unsteady and aesthetically uncomfortable. Classicism abhors asymmetry; the crux of proper Classical design is either vertical or radial symmetry. There are almost always equal numbers of columns, brackets, and openings. Windows and doors are evenly spaced, and never crowded.

## How Natural is Classical?

It seemed like a simple enough question: I was in the offices of Classic Restorations of Watertown, Mass., a top-shelf architecture, interior-design, and general-contracting company that specializes in older homes. The firm's president, architect Peter LaBau, and designer Nina Davis were patiently answering my questions when I put the query to them: "The three of us are, in some way, versed in Classical architecture. When we see a contemporary interpretation that hasn't 'fol-

lowed the rules' of the ancient Greeks in terms of scale and proportion, we find ourselves disconcerted by the 'improper' column widths or entablature dimensions, etc. Is this discomfort due to our education, our learned impressions, or is there an instinctual gravitation towards the 'proper' or Classical proportioning as dictated by the Greeks? In other words, if some guy in the suburbs of Atlanta wants to throw a bunch of columns on a ranch house, who are we to say if he got the proportions right?"

Peter excused himself and returned with two of Classic Restorations' project architects, Eric Daum and Rob Orlando. The two of them proceeded to lead us through a spirited, though cordial, debate on whether basic architectural proportions were learned or instinctual, with Eric taking nurture and Rob siding with nature. After many ripostes, the consensus of the group leaned (barely) towards the conclusion that human beings possess an inherent attraction towards evenly proportioned structures. That is, buildings that are too tall in proportion to their width, or too wide in proportion to their height, look unsafe to us and make us uncomfortable.

One of Classic Restorations' current projects that successfully portrays this attention to proportion is a pool house in an older suburb of Boston. Of course, "pool house" is an understatement, as this 6,000-sq.ft. structure contains an Olympic-sized pool, steam room, sauna, kitchen, entertainment area, and tunnel to the main dwelling. While the exterior is designed to match the massive French eclectic-style facade of the 12,000-sq.ft. home, the interior has a graceful Neo-Classical appearance.

When considering materials for the Neo-Classical interior and exterior, it is best to keep in mind the

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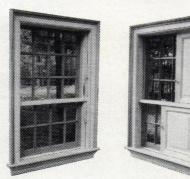






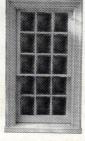
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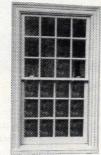




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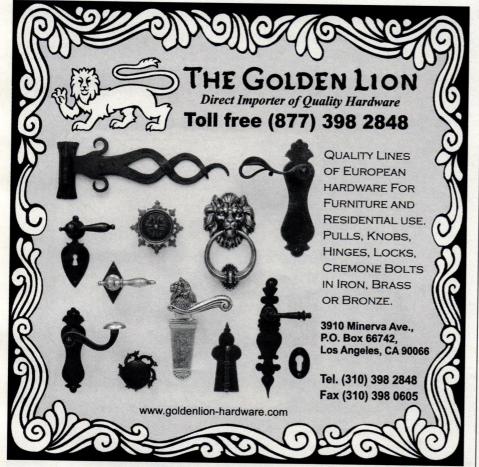


9 over 6

12 over 8

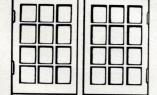
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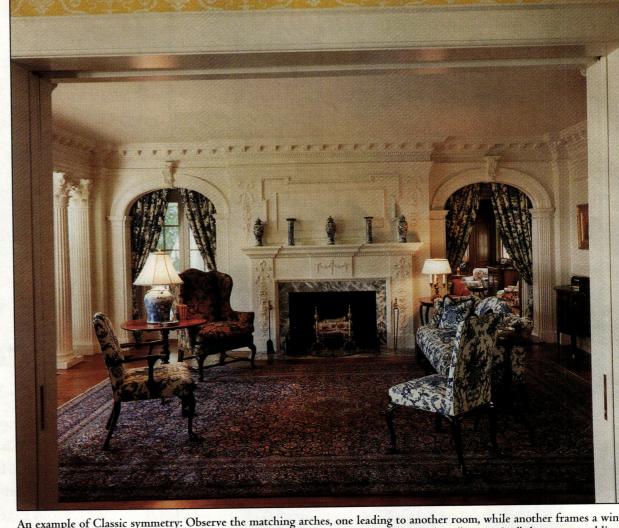
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history and intent of the original designers. The Greeks and Romans employed stone and masonry construction, while architects of subsequent centuries utilized indigenous materials to emulate their forefathers. In the late-18th and early-19th centuries in Bath, England, the native yellow-ochre stone was used to create the Neo-Classical crescents. In America, the Greek Revival was ushered with stone and masonry on public buildings, but residential work was often constructed of wood framing with wood siding. Very often they were executed with shiplapped boards, perhaps with some beading to create the impression of stonework.

Several other motifs distinguish the Neo-Classical style. Besides all of those columns, there are Palladian windows, dentil mouldings, and Acanthus leaves applied to brackets, corbels, and capitals. The fasces motif appears not infrequently (a column of reeds bound by diagonal cross-banding). Basic geometric shapes — circle, square, and triangle — are the building blocks of Classical massings, augmented by graceful "S" and "C" curves. Turnings for balustrades tend to be variations on the familiar ring and vase form.



An example of Classic symmetry: Observe the matching arches, one leading to another room, while another frames a window. Fluted pilasters mirror the columns elsewhere in the room. The acanthus brackets "supporting" the crown molding are evenly spaced and the dentil molding below is small enough in scale not to compete with the brackets. The applied ornamentation is not excessive, and is in keeping with the fine Colonial Revival architecture. Here, proper use of scaled ele-



The half-round bay area in the living room was added in 1900; the trabeation marks the site of the original exterior wall. The detail shot (inset) illuminates how Chadsworth's fluted wood columns, Corinthian capitals, and pilasters lend visual support to the entablature. (Photo: Steve Rosenthal)



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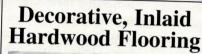
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By the Colonial Revival era, the pretense of stone had been forsaken, except for foundation work and some decorative elements (such as corbels), and standard clapboard and cedar shakes became the siding of choice. Today, artificial siding is often used in place of wood, continuing the evolution. (No comment, except bear in mind that the Greeks didn't have vinyl at their disposal.)

What color comes to mind when you hear the word "Classical"? White? White with white accents? And just a little bit more white? The ancient Greeks didn't intend for all of those temples and statues to be white: They were originally painted quite garishly, but their pigments faded almost completely with time. As Classicism and its permutations evolved, each era developed its own palette of colors. While white is a recurring theme in these palettes, the other colors seem to lighten with each successive generation.

The Classical/Greek Revivals of the late-18th and early-19th centuries utilized saturated primary colors of a jewel-like quality. The Colonial Revival of the late-19th and early-20th centuries softened this look with the paler tertiary colors. A main reason for this change was the great improvement in artificial lighting. The early bright colors were often illuminated with nothing more than candles or oil lamps. By the close of the 19th century, electricity, while not completely reliable and pervasive, was fast becoming the norm. A room's function often determined the palette to be chosen. Entrance halls often possessed the most extreme wall treatments, both in pattern and color. Dining rooms and libraries tended to be dark and rich. Parlors were lighter as a general rule. Bedrooms, while seldom if ever seen by those outside the family, would vary according to the owner's taste, but were usually lighter in feel.

# Making the Interior Classical

Only after World War II did we became phobic about the use of pattern in our wall, ceiling, and floor treatments. Wallpaper and paint are both suitable for the Classically inspired interior. If walls are to be painted colors, pale organic hues such as stone, fawn, light yellow, and pale salmon lend an airy feel. Of course in rooms with a more masculine feel, the deeper tones, such as terra cotta or empire blues, will convey the desired aura. Wallpapers for Classical interiors are widely available through design centers as well as several independent manufacturers with unique offerings, such as J. R. Burrows & Co.'s (Rockland, Mass.) "Phillimore Wreath" and "Kensington"; Bradbury & Bradbury (Benicia, Calif.) creates a "Neo-Classical



This Brookline estate's hallway was completely reconstructed, and its floor plan radically altered, to give the aura of an ancient dwelling. The arch and detail at the foot of the stair is new, as is the colonnaded room, formerly a porch. The wood columns, properly spaced, have Temple of the Winds capitals.

Roomset." Companies like these provide personal service and will gladly custom-color their papers to fit the clients' requirements. Interestingly, the ceiling papers that were so popular just a moment earlier in time plummeted from fashion. A few were still hung, but simple painted ceilings with some applied mouldings were the new standard, which seems to have continued to this day.

Floorcovering choices and preferences have evolved throughout the centuries as well. Hardwood floors were not popular until the later part of the 19th century, and wall-to-wall carpets in the public rooms of dwellings were the standard until this point in time. (Somehow this revelation never seems to send the curators of house museums scurrying towards their best parlors to toss out the ratty oriental rugs that have been moldering there since the 1920s. Far too many folks entrusted with the care of our heritage are under the mistaken impression that the filthy Bokhara was there from Dolley Madison's time.) With the advent of the Colonial Revival, the hardwood-floor/oriental-rug craze held forth, catalyzed by Charles Locke Eastlake's earlier diatribes against wall-to-wall carpeting. The preference for area rugs remains to this day, but while

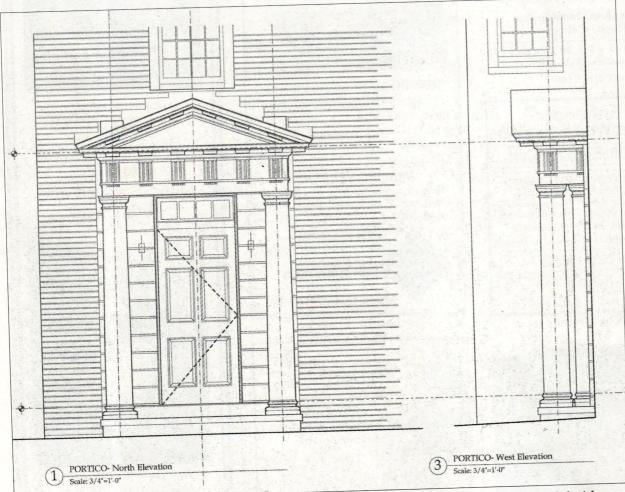
not actually saying that oriental rugs have absolutely no place in a Classical interior (well, certainly not in an 1830s application), at least ask your client to look at rugs or carpets with Classical motifs instead of oriental ones. There are many wonderful and appropriate floorcovering choices available today, both in area rugs and wall to wall. Langhorne Carpet of Penndel, Pa., and J. R. Burrows & Co. offer a large selection of premiumquality Wilton and Brussels carpets. Family Heir-Loom Weavers of Red Lion, Pa., offers many ingrain carpets that are also perfect for historically inspired

Applied ornamentation, when coupled with taste, is often what lends the Classically inspired interior its grandeur. The operative word here is restraint. If brackets placed every three feet look wonderful, this does not mean that placing them every eighteen inches will look doubly wonderful. Crown moldings tend to be a very common offense. If the room you are designing has 8-ft. ceilings, do not specify 12-in. crown mouldings with an additional 4-in. dentil frieze. It's going to look goofy, no matter what your client thinks; it will look top-heavy and out of proportion to the vertical scale of the room. This publication refers to many excellent purveyors of classical products, both structural and ornamental. (See the Columns & Capitals and the Wood Moldings Buying Guides on pp. 80-86 and 89-93, respectively.) Peter LaBau cites Schwerd's, Chadsworth's, and Dixie-Pacific as his choice for columns, and Decorator's Supply of Chicago for applied ornament.

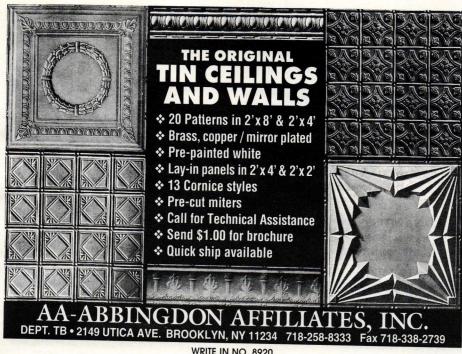
Choosing appropriate lighting for the Classical interior is not difficult. The Colonial Revival/Neo-Classicism adheres to the tenet of a central chandelier often augmented by sconces. Interior electrical lighting was still in its infancy at this point, and many fixtures were dual gas and electric, as the latter's reliability had yet to be proven. Today, many companies provide lighting fixtures in keeping with this style, as it may be the most consistently popular of all types. Bear in mind how critical it is to have the appropriate massing of lighting fixtures. Strive to find pieces that are substan-

tive and which "fill" the space to be lit without being either wimpy or grotesquely large. It's worth repeating that the key to creating a successful Neo-Classical interior is to respect the timehonored fundamentals that were divined by the ancient Greeks. The amount of ornamentation may vary from client to client, and the interpretation of historical accuracy may or may not be of grave concern to them. Stylistic trends evolve, but basic architectural proportions as they relate to the human form have not changed since their conception. Often referred to as "The Steinbeck of decorative-arts writers," Dan Cooper is a designer of historic interiors and the business manager of J.R. Burrows & Company in Rockland, Mass. He is also an antiques dealer, specializing in the Aesthetic Movement. He contributes regularly to several magazines on the

subjects of antiques, decoration, and architecture.



A front and side elevation of a proposed new entry portico designed by Classic Restorations for an existing Colonial Revival House currently under renovation in a suburb of Boston. The Doric columns and entablature are based upon English Neo-Palladian models, which were the source of much Georgian architecture in the American Colonies. This new design looks backward to the same sources that inspired the builders of the house in the 1930s, and replicates the forms in an appropriate and harmonious way.



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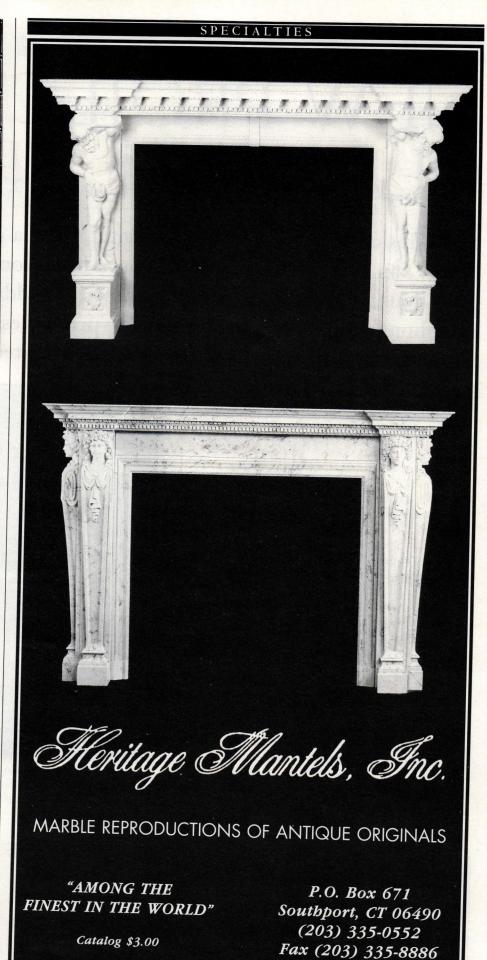
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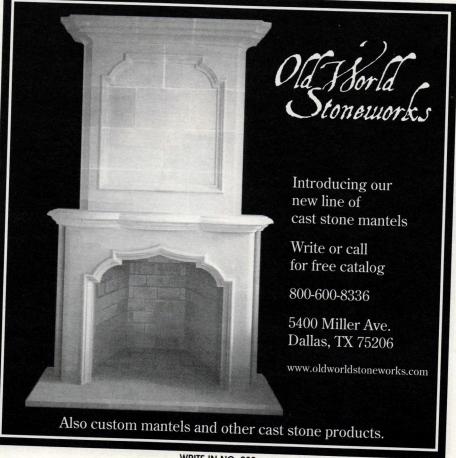
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# NEW PROJECTS— CLASSICAL TRADITION

Seven residential projects are presented here: a garden-room addition, a Georgian-style home, San Francisco condominiums, a house on the Jersey shore, a garage and pool-house addition, the renovation of and addition to a Colonial home, and a New Federal Farmhouse in North Carolina. What principles do their designs share? Symmetry, proportion, and attention to architectural detail.

# GARDEN ROOM ADDITION LAKE FOREST, ILL.

THOMAS NORMAN RAJKOVICH, ARCHITECT EVANSTON, ILL.

This garden-room addition to a 1978 Lake Forest, Ill., residence had to meet certain criteria: The owners wanted the design to give a nod to their Swedish ancestry, reflect elements found on 18th-century buildings along the Atlantic seaboard, look like the kind of structure that might house their collection of 18th-century English furniture — and it had to be a sympathetic match to their Georgian house. Furthermore, they wanted the "room" to be a place where they could relax and admire their carefully tended and much beloved perennial garden.

Thomas Norman Rajkovich is a dedicated practitioner of Classical architecture who has served as visiting professor at the School of Architecture at Notre Dame. The room he designed adheres to Palladio's room proportions — 2:3:4: — which immediately gives the room a European feel. The materials Rajkovich used — primarily brick and wood emphasize the distinction between the gravitas of the masonry and the delicacy of the wood.

(continued on page 24)



The courtyard side creates an L-shaped outdoor space, brings the house "closer" to the owners' perennial garden, and offers them a panoramic view. The rusticated brickwork and archways punctuated by quoins evoke an 18th-century feel; the tripartite composition created by two pairs of French doors and a center fountain niche play off a three-part condition found on the main house.



Rajkovich designed all of the casework on the interior of the room, including the bookcase/cabinet with raised panels and urn-shaped finials. Arched openings accentute the room's height of 1-1/2 stories.



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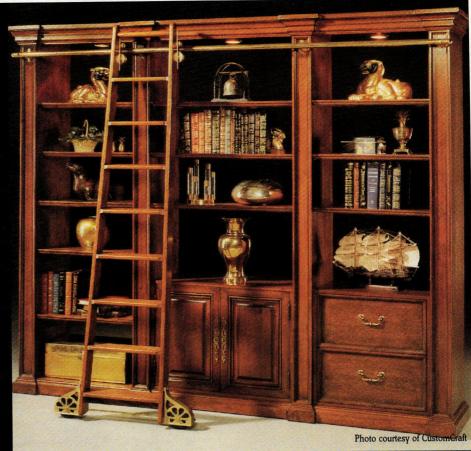
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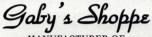
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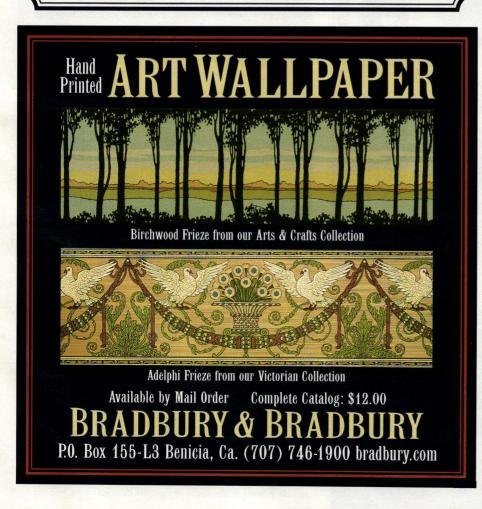


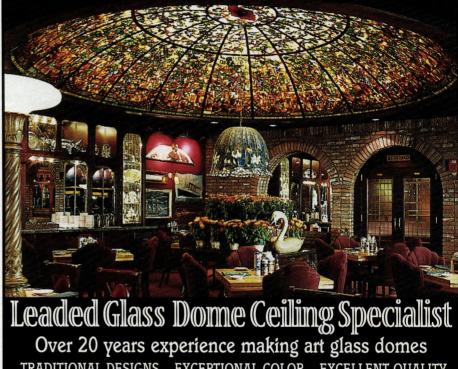
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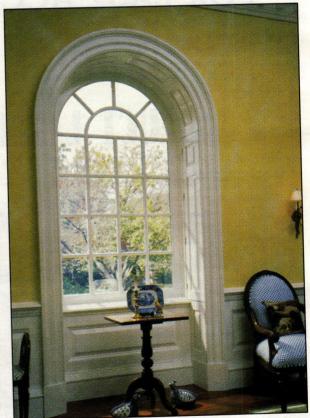
The door above is all hand-cut & hand-bevelled glass The bath window (right) is in a home in Jackson, MS.

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This side of the room opposes the courtyard side. A bell-shaped roof over the bay is detailed with individual copper shingles. The semidome is evocative of the owners' Swedish heritage. The center, blind panel between the windows will be filled with a vine-covered lattice.





Jambs on the windows and doors were built out, which allows for a panelization that is both decorative and functional; shutters fold out and their panels correspond to the window lites. This detail is found in Europe and the U.S. on buildings dating from the 16th-19th centuries. Moreover, the thickness amplifies the fact that you're in a masonry structure and adds to the sense of gravitas; the building feels "rooted" to ground.

Columns with true entasis were carefully constructed in wood by Fagan Designs (West Haven, Ct.) and are capped with composition Scamozzi capitals from Chicago's Decorators Supply. The trabeation gives drama and definition to the bay area — all wood — which further contrasts the masonry volume with the delicately scaled wood detail of the exedra. The window frames are articulated with attenuated pilasters and a minor cornice, which, with the faux clouds and sky painted on the domed ceiling, give the effect of an open-air pergola.

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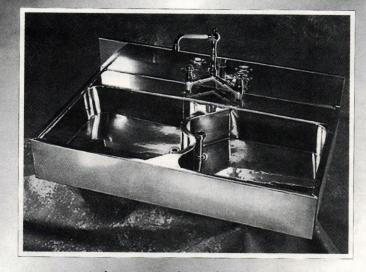
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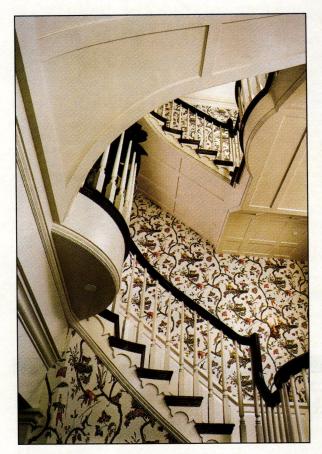
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## NEW GEORGIAN-STYLE HOME LINCOLN, MASS. GORMAN RICHARDSON ARCHITECTS HOPKINTON, MASS.

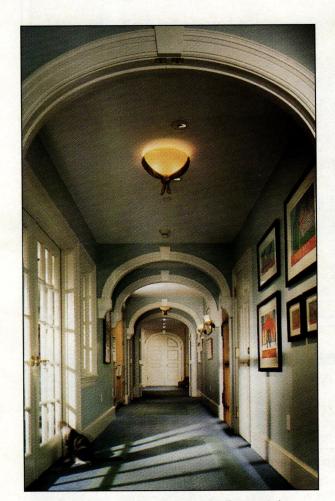
Tucked away in woods and gently rolling countryside northwest of Boston stands the culmination of a dream for one Massachusetts family: a secluded new Georgian home that reflects its owners' admiration for the design and history of the famous Henry Wadsworth Longfellow House in nearby Cambridge, as well as their love for horses.

The result is a grand estate with a refined main house and substantial support structures, which combines sophistication and worldliness with Yankee simplicity and country elegance.

The estate's 40-acre tract includes substantial land set aside for conservation, but its I0-acres of buildable land gave the architects enough latitude to max-



The stairway rises through a series of pulpit-like landings past a 14-ft. arched window overlooking the rear brick patio, lush landscaped gardens, and granite fountain with reflecting pool.



Arched openings and doorways off the central hallway at the basement level create an appropriate "arcade" effect, as they lead to some of the home's more "fun" spaces — an exercise room, billiards room, wine cellar, and a soon-to-be-completed home theater.



The Georgian home's front-elevation proportions, traditional coloring, trim, and detailing offer a note of restrained Yankee elegance that is fully realized inside.



The formality of the front gives way to a more relaxed, naturally integrated design in the back with bays and extensions, terraces and steps that allow the landscaping to flow around the house. The patio is faced by a sitting room and bar that carry all the elegant detail and refinement of the entry hall, yet through comfortable furnishings, warm tones, and moreintimate scale, develops the cozy feel of a good, private club.

imize the landscape in arranging the estate's buildings. The main residence was sited on the property's highest point, offering a full view of an elaborate barn and riding arena, training circle, caretaker's residence and gatehouse, and lush pasturage beyond.

The II,000 sq.ft. wood-frame and clapboard residence includes a number of sumptuous spaces, including two libraries, one of which boasts a working Rumford fireplace, stained cherry-paneled walls and shelves, and a built-in, full-length window seat for reading. The graceful living room, with shuttered windows overlooking the pastures and barn, is complete with a wet bar and wood floors with a walnut and purple heart border.

The first floor hallway, lined with wainscoting, links the formal spaces with the informal kitchen, private offices and family room. At the basement level the central hallway is comprised of a series of arched openings and doorways leading to some of the home's more "fun" spaces, including a fully-equipped exercise room, billiards room, wine cellar, and a soon-to-be-completed home theater.

Downhill from the main residence, by a tree-covered knoll, is an elaborate horse barn and riding arena. The eight-stall barn includes an indoor, furnished viewing area on the arena with a 30-ft. pane of glass for unobstructed viewing. The arena is lined with Southern yellow pine and designed with a vaulted ceiling. •



Step through the front door and the entry hall immediately sets an opulent tone that is carried through over the entire house. The domed ceiling, five-wood inlay floor, and columns framing the home's grand stairway declare no half-measures were taken here.

# NEW CONDOMINIUMS IN SAN FRANCISCO HISTORIC DISTRICT

WILLIS & CO., SAN FRANCISCO

The "extremely difficult" hilltop site, which had at one time been the front yard of a house designed by Willis Polk, was one of the last developable properties in San Francisco's Russian Hill Crest National Historic District.

The land consists of three lots surrounded by three other historic properties whose owners were intensely concerned about the plans. It had been the subject of bitter controversy for nearly a decade before Willis & Co. stepped in and found a formula to bring it off. The solution brought benefits for all.

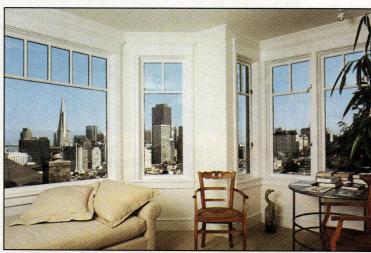
"Russian Hill Summit" has six two-level condominiums with an average size of 2,400 sq. ft. All have private outdoor space and fireplaces and the whole project is served by three elevators and an on-site concierge. Because of the three distinct lots, the condominiums had to be constructed as three standalone buildings.

The development's relatively small scale and exterior design, which is modeled after the Bay area's traditionally playful amalgam of classical detail and cedar shingle siding, were shaped by the guidelines of the Historic District. The bay windows topped by balustrades, the arched dormers and the unfinished cedar cladding, which will weather to a very deep brown, are typical of the Turn of the Century style. But the post-tension-concrete superstructure is decidedly modern, affording maximum acoustic privacy and providing the key to getting endorsement for the project from wary neighbors — the inclusion of a 22-car underground garage.

The garage was the ticket to acceptance by the abutting neighbors in the parking-starved area. It crosses six property lines and provides spaces for several neighboring historic properties in an area where a single parking space can sell for about \$100,000. • All photos: Doug Leslie



The three pairs of Russian Hill's back-to-back condos are finished to evoke the San Francisco Bay area "shingle style" designs of a century ago, but they are perched above a "gold mine" a 22-bay parking garage with shared benefits that brought appeasement to a contentious permitting battle. The bays are black-painted cedar and the fenestration is a typical San Francisco style, where views are maximized with expansive glass but the design is softened by a multiple-lite strip running across the top.



The promontories of San Francisco offer many opportunities for spectacular views, but the expansive vistas from this Russian Hill den are beautifully developed by the mixed fenestration, which nicely echoes a key exterior design element to the interior detail.



Similarly, the effect of the eyebrow of the dormer is also drawn into the room in this view across the honed Arabian granite counter-tops of the kitchen, through the living room, and out to Coit Hill and beyond. The bay-top balustrade and shingled siding, seen through the glass doors, become a part of the room as well. This transition takes the traditional exterior features much more than skin deep, making them a part of the design environment inside.

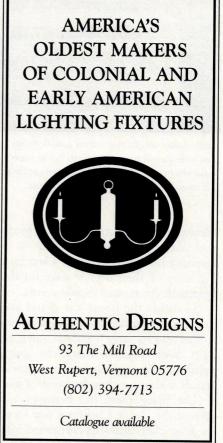
Window moldings and the mahogany bannister are typical of traditional San Francisco Craftsmanstyle; Grecian in influence yet freely styled by eye on site, which is a specialty of contractor Kevin Webb Construction Co., of San Francisco.



WRITE IN NO. 316



WRITE IN NO. 430



### JERSEY SHORE HOME SPRING LAKE, N.J.

BUTTRICK WHITE & BURTIS, NEW YORK CITY

overlooking the Atlantic Ocean, this house evokes the shingled cottages built along the New England coast in the late-nineteenth century, but it has the advantage of materials that stand up to the sometimes brutal environment of the New Jersey shore in a way its stylistic predecessors never could.

Windows are Pella's "coastal package" with a coating to help them endure the salt spray; the "white-painted trim" is a plastic product by made by Fypon Co., and the columns are resin castings by Melton.

The exterior is presented in a formal Colonial Revival style with a series of informal accommodations. One wall of the dining room is offset to enlarge the porch and create a matching outdoor dining area, and the broad low railing around the porch provides seating at any point on the perimeter.

The offset over the porch is only one of several adjustments the architects used to comply with the resort community of Spring Lake's restrictive zoning ordinance. Because the footprint of the new structure could not exceed that of an older house on the site, the first floor was sharply confined and space had to be redistributed to the upper levels. The architects used a range of devices, such as the broad gambrel roof and an overhanging second floor, to reduce the impact of the volume at the top of the house. They were also able to obtain a modest height variance from the town's conservative planning board.

The spaces in this year-round residence are a response to the clients' desire for a house to accommodate the practical realities of their informal



Dark-stained oak flooring warms a subtle palette of whites in the stair well, an effect actually achieved not so much through variations in paint, but through variations in the cast of light.

The tones help evoke a summery seaside spirit.

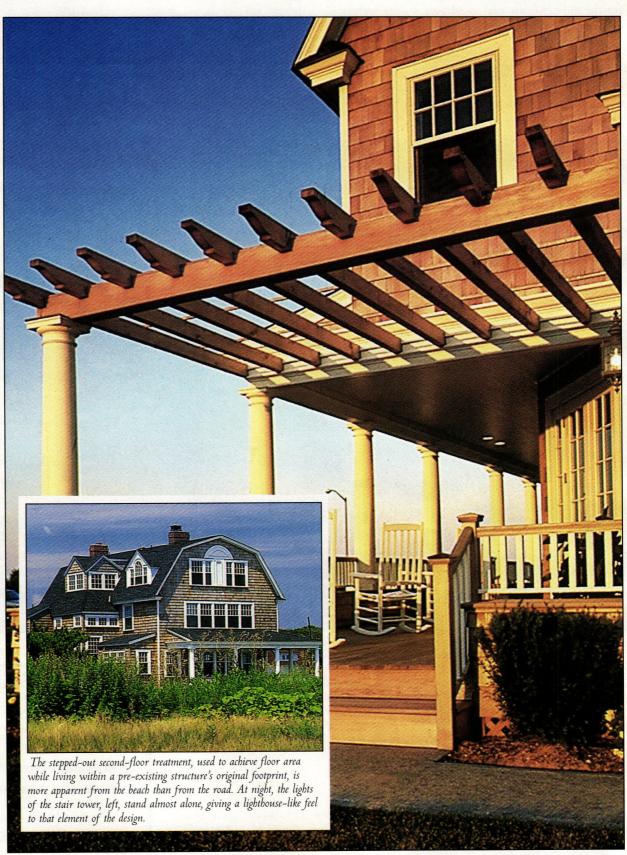
lifestyle — they are an urban professional couple with three adolescent children — but are also a response to their dreams of a setting for the unfolding story of their lives: a stage for the realization of landmark ceremonial family events.

So inside the house the grand stair introduces a monumental scale. Its landings become small sitting rooms and its large windows unexpected sources of light. Seen from the beach the stair tower recalls a lighthouse; an appropriate image for a structure that stands within two hundred feet of the sea.

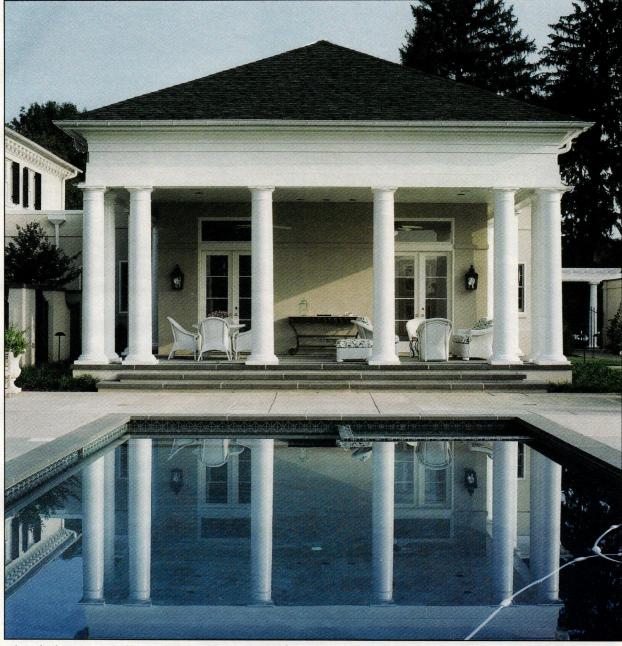
The living room bay becomes a frame that will present the family Christmas tree to passers-by, while the stair itself awaits its envisioned role in the pageant of a future bride's descent to a waiting carriage.



The house occupies a corner lot across Ocean Avenue from the beach. The foundation is conventional poured-in-place concrete on spread footings, but the cedar shingles, roof line, wrap-around porch, and dormers recall New England vacation homes of the early 1900s. The flashing line below the solid porch rail is for deck drainage.



The western end of the porch catches the setting sun and reveals another feature of the second-floor overhang; an outdoor sitting area that easily flows from the dining area inside.



The pool side of the new building has a classical Grecian balance with its Doric columns, high portico, and symmetry.



The pool deck uses the framing of the portico, the gradual dropping planes of its own elements and the rolling vista beyond to enhance its already generous proportions.

### GARAGE AND POOL HOUSE REMODELING AND ADDITION STEVENSON, MD.

DAVID H. GLEASON ASSOCIATES, INC., ARCHITECTS, BALTIMORE, MD.



Garage elevation shows a newly developed side-yard entry to the pool area and the stepped scaling of the new structure's relationship to the house's original servant's wing. The cupola picks up a design element from a nearby outbuilding.

The owners of this 1890s Georgian revival country house, originally built in Stevenson's estate district as a wedding gift for a daughter and new son-in-law, wanted to develop the east side of the home with a side entry, three-car garage and pool house to address a new pool.

In organizing the exterior, care was given to match the scale, massing and detailing of the existing Georgian revival home, which lies on 25 acres of land at the end of a tree-lined drive. In addition to construction of a new garage and pool house with wet bar and changing areas, the program called for a large porch by the pool for dining and entertaining, as well as a connection to a new terrace off the existing structure's family room.

By centering the pool on the pool house, the location of the new addition was set, and the porch facing the pool was scaled to recall the proportions of the existing porches around the house. Designed as a backdrop for the activity of the pool, the porch provides a generous area of shelter articulated by classic columns and detailing.

The garage includes a cupola and simple detailing that echo those of a farm structure located nearby, while simultaneously forming a counterpoint to the more elaborate architecture of the main house.

The structure connecting the garage/pool house to the existing kitchen replaces a small side porch that used to sport a board-fence garbage enclosure on one side and a boxy air-handling unit on the roof, with a new, classically scaled and detailed entry that also complements the spirit of the existing house. A small porch addresses a new 8-ft.-high glass wall for the new entry door and foyer.

Overall, the new addition houses 400 sq.ft. of heated space. •



The new side-entry foyer uses expansive glass, a gently curving wall, well-chosen furnishings, and a stone floor to make an unusually strong statement for a relatively small space.

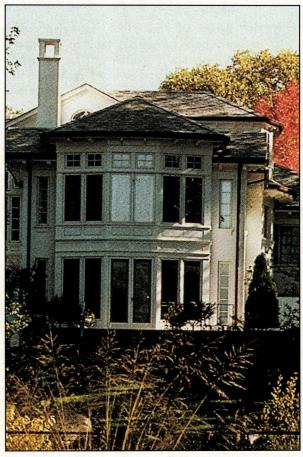
# ADDITION AND RENOVATION TO COLONIAL HOME WILMETTE, ILL.

HOLABIRD & ROOT LLP, ARCHITECTURE, ENGINEERING, INTERIORS, CHICAGO

A fter a year in their 70-year-old Lake Michigan shore-side home in Wilmette, Ill., the clients approached Holabird & Root, LLP, with a 19-item wish-list for extensive renovations to make the 4,000-sq.ft. Georgian- and Adams- style house better serve their family of 10.

The lists included individual bedrooms for the eight children, plus a guest room, two libraries — one for the older kids and another for the little ones — two home offices, enclosed parking for six cars, a master bathroom with sauna and deluge shower, and

Jeff Case, project architect, said the trick was to create a lot of new spaces that still flowed smoothly from the existing home while maintaining and expanding existing views of the lake. In the end, the two-story colonial became a four-story colonial and the floor area doubled.

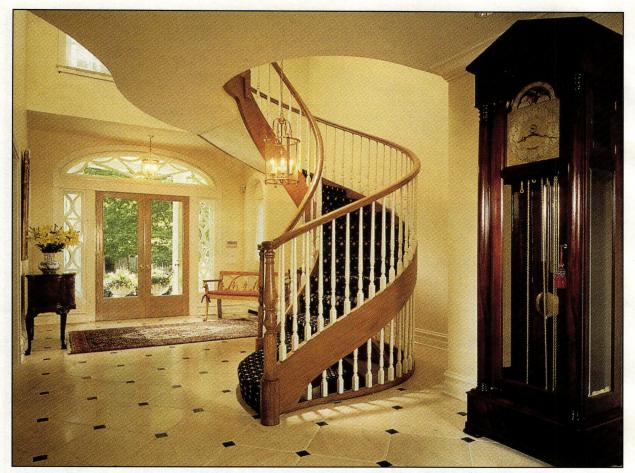


From the beach, the house has an imposing two-story expanse of east-facing glass where a one-story, 1950s glass box used to stand.

To accomplish it, a 1950s lake-side wing was torn off and replaced by a two-story bay, a sub-floor was excavated in back, and attic spaces were developed into bedrooms and offices with the help of airy dormers. A new dining room opens to a new stair, a library and an office at its north end. Above the living spaces, the master bedroom suite looks out to Lake Michigan. Stained-glass windows in the bath area provide both privacy and abundant natural light, while a 300-gallon water heater keeps up with the shower.

The overall combination of formal and informal spaces creates an atmosphere consistent with the owners' lifestyle and their idea of a "country home on the lake." Everything on their list was accomplished, including a secret, 10-ft.-x-10-ft. room behind a bookcase, about which no more will be said. •

(Current Residential Projects continue on page 116)



The existing spiral stairway in the entry was retained, but the ceiling above was sculpted back to wash the entry hall with natural light, to open the space and to break the drone of the original construction's 8 1/2 foot ceilings.



Left: The dining room — part of the clients' 19-point plan for the renovation — also leads to a secondary stairway rising between an office on the right and a childrens' library on the left. The rooms are enclosed with cherry trim and beveled-glass panels, bringing light to adjacent spaces and visually connecting all three spaces and the stair.

Below: The yard in front of the house was leveled and terraced with a flight of stairs cascading down to a circular drive. A portico with fanlight caps the entry, and a new Palladian window dormer, with glass on three sides, provides light and air to an office at the top, even giving the room a lake view.



# GARDEN SPACES

Why take a perfectly good lawn and spend lots of time and money turning it into a Japanese garden with water features or a Classical garden with cast-stone elements and symmetrical plantings? This landscape designer will prove that the well-thought-out garden is a panacea for the well-being of body, mind, and spirit.

by Keith Davitt, GARDENS

Ithough some causes can be discerned, it remains, on the whole, a mystery to me that A for over five thousand years civilization has embraced the concept and creation of beautiful private gardens, yet throughout America relatively few spaces can be so designated. The Egyptians and Mesopotamians, the Chinese, the Japanese, the Greeks, the Romans, the Muslims, and the whole of Europe has, for millennia, understood the intrinsic value and importance of "A Garden." The principles of landscape design have been endlessly expounded, several sciences and numerous trades have grown up around the application of those principles, hundreds of thousands of books have been written, tens of thousands of examples have been shown, but if we want to see a well-designed garden in America, we have to go to the bookstores, because few of us know of and fewer still actually have a private garden we could really call beautiful. Isn't that odd?

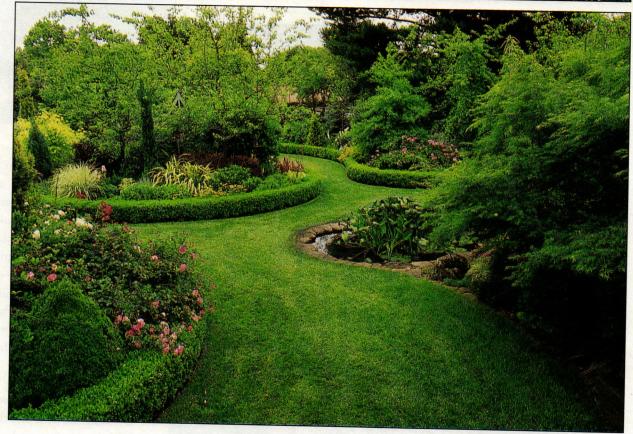
True, "Landscape Architecture," a term first attributed to Frederick Olmsted, entered into academia as a degreed discipline under the roofs of Architectural Schools and was permanently stamped with that mind-set. True too, landscaping began to come of age, as far as middle America was concerned, in the 1950s — a time that gave birth to one of the most lifeless styles of architecture ever conceived. The surrounding property fell under that shadow. At the same time, suburban territories engendered a world of weeds, called "developments," and builders took on the task of "landscaping" these neighborhoods, applying short-term economics instead of aesthetics. That's still going on.

These new neighborhoods generated a market for plants. Nurseries rose up on the fringes of the suburbs, manned by plantsmen, and finally it was they who took on the role of making gardens for the majority of "landscaped" homes. Until only recently, nurseries did not employ designers; they built gardens according to what would grow well where. As laudable as that is, a world of lovely gardens it did not bequeath. The uninspired paradigm of lawn, foundation planting, and lollipopped specimens became the standard, thus perpetuating itself endlessly throughout suburbia. Finally, toss into this potpourri of unfortunate factors the simple truth that "beauty" is the single most difficult quality to achieve in any medium or genre. And our plight is at least, and at last, a little less mysterious.

Of course, there exist numerous exceptions from which we all can learn. The point here is not to condemn and criticize, but rather in some small way to contribute to the growing realization that enriching gardens are possible on ordinary sites and with limited means, that they are of great intrinsic worth and are in fact necessary to our happiness and wellbeing.

In so doing, I hope to answer the questions of why gardens exist, what purposes they serve, and what works and why. Rather than present elaborate landscapes, I have for the most part selected examples that are not much more expensive than what would have otherwise been found on the same site. The FORMAL & FREEFORM





Here are two completely different treatments of similarly sized and situated spaces. Each is delightful in its own way and for its own reasons, and each works upon us differently. If you look to the right of the formal garden you can see a somewhat wild, undeveloped scene beyond the property fence: The rural aspect of the entire neighborhood makes this well-proportioned rectilinear layout such a pleasure. When you step out of the house you are palpably possessed of the sense that, whatever unknowns may lie beyond the boundaries, here I am in a well-regulated sanctuary of simple beauty. It is a little plot of classical elegance, softened and rendered especially cheerful by tastefully chosen blossoms. As you stand in the garden you are aware that this too is nature, but nature elevated to a harmony which includes man as a participant — a valuable experience not easily achieved elsewhere.

By contrast to the rectilinear layout, this free-form garden is a symphony of curvy lines. Boxwood hedges delineate graceful spreads of lawn and planting bed. What appears complex at first is, in fact, completeness. One curve magnifies another, planting groups reflect each other, and the whole motif of graceful, flowing lines extends throughout the garden, harmonizing and uniting. The garden is in motion and elicits motion from the visitor. You feel comfortable anywhere in this garden and at the same time, are summoned to explore.

Both of these gardens encourage the visitor to take a stroll: the first in a leisurely, stately style, the second in a natural, free-form fashion. Although both demonstrate a wonderful balance in the organization of space, the first elicits quiet contemplation, the second a gentle excitement — each, no doubt appropriate to the temperament of the owners. (Photos: © 2000 Saxon Holt/Photo Botanic)

differences in these landscapes is that some thought and an appreciation of space as a habitable and potentially pleasurable environment have been factored into their design.

# Why A Garden?

This could be discussed endlessly, but I believe there are only two fundamental determinants that drive garden-making: I. the act of actually making a garden (the pleasure and satisfaction it brings), and 2. the effects the created landscape has upon us.

A garden area is one of the only spaces over which we may exert complete influence. Homes and their indoor areas offer a certain flexibility in the arrangement of components within given boundaries, but we must still choose from a fairly limited set of elements and materials: There will be walls, ceilings, rooms with chairs and tables of wood, glass, and so on.

A garden, on the other hand, can be created completely from scratch with no limit to originality and no end of styles, materials, or layouts. There can be paving, such as walkways and seating areas, but there needn't be; a garden can be designed simply to be seen. There can be fountains, streams, pools, shrubbery, trees, elevation changes; the garden can be flat or filled from floor to sky with designed elements. There can be many rooms or one; it can be open or closed, latticed, arbored, hedged, clipped, walked and walled in brick or stone, wood or plants; it can be made classical, contemporary, natural, and so forth.

In this, gardens offer an individual the opportunity to do what man seems to have forever craved

most: to create, with virtually endless opportunities of expression. It is therefore surprising that more homeowners have not availed themselves of the great potentiality garden spaces offer. Most who will seek to transform their properties into beautiful environments will rely upon a professional landscape designer. And for this reason, the influence a designed garden has upon us, rather than the act of creation itself, becomes the greatest imperative for having a garden.

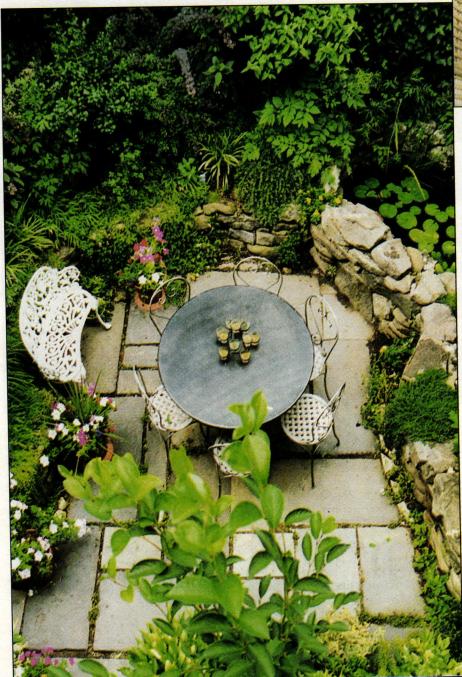
In the simplest terms, the highest purpose an ornamental garden can serve is to elevate: from simply dissolving our stress with pleasurable sensations, to presenting us with a composition so sublime as to approach fine art, and in so doing, nourish our finest sensibilities. Almost every garden will provide the first; a few will approach the second. But a garden need not reach the realm of high art to be of tremendous worth. Attractive compositions and enjoyable outdoor spaces expand our lives into the natural world, something most of us need to varying degrees. A well-made garden extends our living experience by extending our home into other dimensions, and offers a world of experiential possibilities not available in any other way.

Here the role of landscape designer is thrown into sharp focus. The contribution of his creative energies toward the final composition evokes the questions,

continued on page 33



## TWO VIEWS OF TRANQUILITY



These two gardens also represent vastly different styles of composition (within nearly identically sized areas) and reflect the tastes and needs of the clients. The first (left) is lush and organic, suggestive of the owners' homeland of Nicaragua. Business people who work in modular rooms, constantly surrounded by walls and hard surfaces, need a sanctuary for their urban dwelling, and this garden gives it to them. The dry-laid retaining wall is reminiscent of their native habitat, as is the wild abandon of foliage and flower. The raised water garden supports a variety of exotic aquatic plants and beautiful Koi, and the gentle cascade of water over rock provides a constantly changing musical quality. This garden is an important part of the owners' lives from early spring to late fall; being in their garden affords them a quality of experience they simply cannot have any other way and which they deeply enjoy and appreciate.

This next garden (above) has a very similar influence on its owners. It too is an urban space, built for clients who work in the city in high-pressure occupations. Like the previous garden, this one is a tranquil sanctuary for the family, but achieved in a different way — though each family has expressed an almost identical response to being in its garden, neither would be happy with the other's.

This second garden is much more clearly articulated, with each component blending into the next in both harmonies and contrasts. The lines of the patio ripple through the lines of the lawn, the planting beds, the pebble beach beyond, and the water garden, while at the same time contributing a distinctively contrasting texture. The cedar lattice provides a richly textured and consistent backdrop, binding and uniting the whole. This garden is bold in its well-defined forms, yet delicate in its proportions and organization. It is this delicacy within the almost-architectural composition which gives the garden a quality approaching sublimity.

GARDEN SPACES, continued from page 32

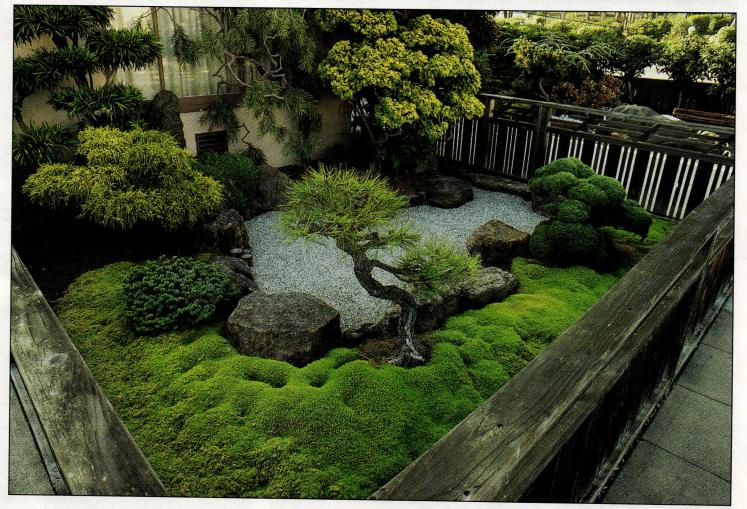
"What does he design?" and "How does he make his choices from the endless array of possibilities?" Ultimately, a true designer will be able to answer these questions specific to each of his clients. Before attempting to describe how this is accomplished with specific landscapes, however, a general, broad view of what determines landscape design may be useful.

# Gardens Through History

A perusal of gardens through history begins to suggest that one of the most salient determinants behind the creation of particular gardens and garden styles is to provide what is lacking. Nebuchadnezzar built the Hanging Gardens of Babylon because his wife missed the lush environs of her native land. Egyptian courtyard gardens brought cool, harmonized nature within the city walls. The desert-dwelling Persians recreated oases in their cities with fountains as focus. The meticulously formal court gardens of France found favor in the days when political turbulence and social uncertainty reigned. When the Colonists found themselves on a vast and utterly wild continent, they built geometrically ordered gardens to counterbalance the threatening sprawl of unchecked nature just outside their fences. As societies stabilized, the "natural" landscape arose (something that would have been unthinkable in times of turmoil), and a whole new style of re-creating nature within our boundaries of civilization blossomed and is with us still.

What we want from our gardens is what is lacking in our lives. Gardens become a medium through which we may provide elements vital to our psychic, mental, emotional, and physical lives. If we look at the tremendous care that went into the creation of Egyptian, Persian, French, and Oriental gardens, it becomes clear that they were taken very seriously and served very real purposes. They were environments which both arose from civilization and contributed to its continuance. Principles of art and science were given four-dimensional expression, carrying whole societies one step further from discord.

And these gardens affected individuals. They gave them spaces to do things differently and to do different things. They pleased and soothed and inspired them. It is



These two landscapes, set in the suburbs, defy what most people object to in suburban sprawl. This first site (top photo) is a three-tiered terrace created with two walls of pre-fab interlocking concrete blocks. The top tier contains a two-level water garden with waterfall. A wildly eclectic and overabundant planting scheme combined with an unconventional treatment of street-side space, this garden is a refreshing splash of jubilation to the neighborhood — and to suburbia in general. What makes this front yard garden so different from those we normally see is its dimensionality. Not only do the plantings sweep out into the lawn, carving gracefully curving beds out of the rectangle of grass, they also ascend. The eye is swept along horizontally and elevated through stages of richly endowed planes of plantings. There seems no end of detail here. To those who enjoy plants (particularly plants in combination), this garden is deeply gratifying. And this garden's claim to fame is the degree to which it gladdens the owner. She looks forward, she says, to getting up in the morning and coming home every day just to spend time in the garden, providing her pleasant anticipation and daily happiness. The garden is also a dramatic addition to the neighborhood streetscape, with more than one neighbor altering his morning route just to witness this suburban spree.

This other landscape (above) is also a front-yard garden — based on very different principles than those in the previous example. The great impact of this second garden derives from the massing of the individuals, with each flowing into its neighbor; the combinations are artfully arranged, but the plants' individual attributes are sacrificed for the "en masse" effect. Here, each element is intended to relate to every other in notable distinction while contributing to the overall vignette. It is a scene comprised of individuals that retain their individuality, carefully arranged to create a three-dimensional picture of considerable harmony and carefully arranged spaces. If the former garden represents jubilation, this Asian scene is composure.

Both these gardens are outstanding improvements to the suburban landscape, and I'd love to see more of this creative approach to treating suburban neighborhood areas like these. (Bottom photo: © 2000 Saxon Holt/Photo Botanic)

difficult to be barbaric within a beautifully organized and well-tended garden — or at least, it is easier not to be. Surrounded by a harmony of natural elements beautifully arranged, harmonious impulses naturally arise from us. Which brings us back to the original premise, that this influence a garden has upon us is its real reason for being. How it can do that for the individual is our next concern.

## Private Gardens

A well-designed garden is not an arbitrary selection of elements woven into some subjective expression

of style arising from the designer's preferences. Rather it should be a space which arises from the owner's needs and desires, artfully arranged within a style which is an expression and extension of that owner. A garden should provide experiences the owner cannot get elsewhere and which he personally values. It should give something vital to his sense of completeness and to the harmony of his life. On these four pages, you can see some real gardens that achieve these goals.

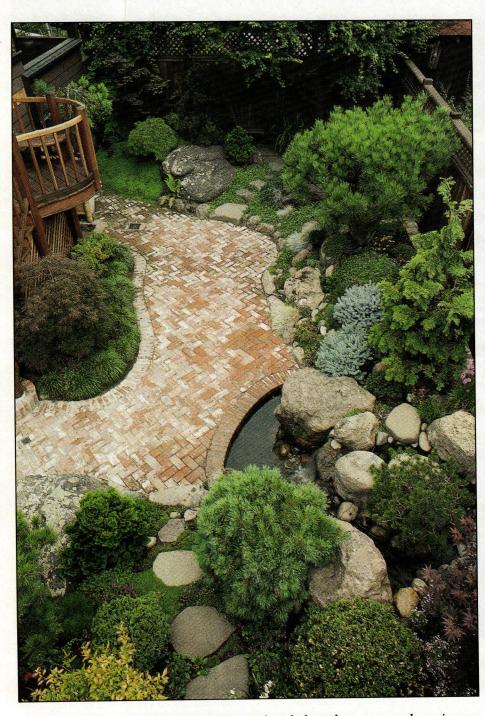
Those eight gardens demonstrate how much more is possible on our little plots of land when the mere appreciation of that possibility is given expression. Imagine the time when these exceptional landscapes are not the exception . . . when beautiful gardens are

as common as courtesy, and wherever we go we are nourished and delighted by what some thoughtful soul has done with a garden space.

Keith Davitt is the owner of and chief designer for GARDENS, a landscape-design and project-management team located in Park Slope, Brooklyn, N.Y., which handles projects nationwide. Davitt can be reached by phone at (718) 857-1787; visit his website at www.gardenviews.com.

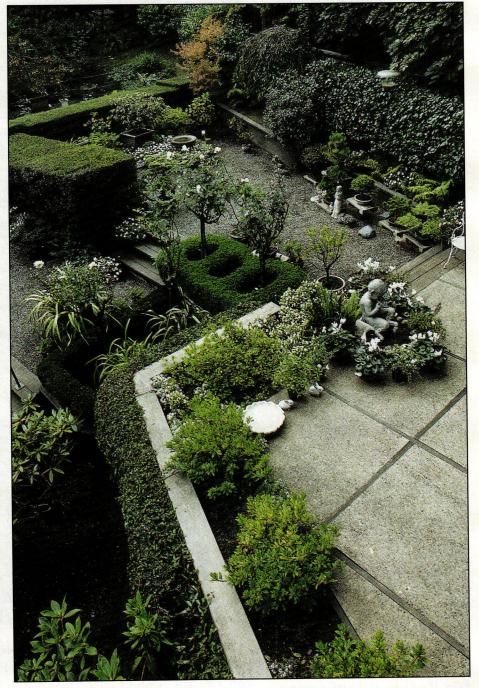


# TOWN AND COUNTRY



These gardens also occupy similarly sized and shaped spaces — the primary difference being the inherent elevation changes of the contemporary scene. But notice how the the illusion of elevation changes was created in the naturalistic landscape (left) with the curve of the balcony above echoed in the patio below, thus uniting the two levels. The boulders, water, and the slight rise of terrain beyond the brick paving also add vertical dimension, transforming a relatively flat site into a multidimensional, refined yet natural landscape. The natural placement of stones and the harmony of elements both contribute substantially to the success of this garden. Brick, water, stone, and plants combine beautifully. There is also excellent balance between the hardscape and the foliage: Neither dominates the other, but both flow and blend into one another. Though small in area, the variety of components and the paths leading to "who-knows-where" make the garden feel ample. Indeed, there is a quality of perfection to this landscape which I have rarely encountered, and the only changes I would welcome are those brought on by the seasons.

There are those who do not relate well to classical formality, but at the same time simply are not comfortable in a natural landscape; they find organic forms



and hints of wildness unsettling. Yet all beings who walk the earth relate to and derive satisfaction from natural elements, and everyone innately understands the value of order. This, in my view, is the driving force behind the contemporary landscape (right) — characterized by angular lines and tightly controlled forms. The contemporary landscape provides a format in which familiar spaces and patterns can be replicated in natural materials used in an outdoor environment. It is a bringing of the city to nature and nature to the city. This landscape is a case in point.

The lines are all angular, defying classical composition, but they repeat and thus achieve harmony. The walls are made of foliage. There are no curves but the controlled curves of clipped hedges, and the beds are boxed in. The paving is something between indoor flooring and garden stone. Every organic element is balanced in some way by an inorganic treatment, and every inorganic composition is softened by natural elements. The whole achieves a balance of worlds so complete that any urbanite reared in a world of highly structured spaces would find this setting as refreshing as a walk in the park and as assuring as his favorite mall. (Photos: © 2000 Saxon Holt/Photo Botanic)

# BUYING GUIDE TO PLANTERS & URNS

# Raising Plants To A New Level

WHETHER to save space, to utilize areas where there is no available ground soil, or just for decorative effect, planters raise plants and flowers above ground, thus helping to raise the plants themselves to a new level. Classical urns, rustic troughs, wooden flower boxes, and simple terra-cotta pots can all enhance a garden and its botanical offerings when placed in the appropriate style and context.

When choosing a style and material from the plethora of choices on the following Guide, consider the climate, and even the life-style of the homeowner. Lead and cast iron can produce detailed pieces with pleasing ornamentation, but they may be too heavy to move frequently. Terra cotta is an excellent, elegant material for colorful annuals, though some types may not be freeze/thaw resistant and may need to be emptied or covered for the winter. In any case, the companies on the following list can provide information and advice on fabrication and the materials used in their products.

#### AMERICAN DESIGNER POTTERY 888-388-0319; Fax: 972-503-9414 www.amdesignerpottery.com Dallas, TX

Planters and urns made with Thermo-Lite technology: 90% lighter than clay pots; resistant to chipping, cracking, breaking; withstands extreme temperatures; dramatically less expensive yet virtually indistinguishable from real clay.

#### AUTHENTIC PROVENCE 561-567-1072; Fax: 561-567-1727 www.authenticprovence.com Vero Beach, FL

Imports and warehouses original garden accessories from Provence; fountains, sundials, urns, cheminees. Also, antique garden accessories from chateaux, architectural elements (interior and exterior) and flooring.

#### BOSMERE, INC. 888-784-1608; Fax: 704-784-1611 www.bosmere.com Concord, NC

Line of garden products includes regular & self-watering hanging baskets, hayracks, jardinieres, topiary & wall baskets, wire topiary frames; solid-steel arches, gazebos, pavilions, & bowers with high-gloss powdercoated finish. Write in No. 3088

### BROOKS BARREL CO. 800-398-2766; Fax: 410-221-1693 www.brooksbarrel.com Cambridge, MD

Manufactures a line of authentic, hand-crafted pine planters, kegs, and barrels; ideal containers for gardens, storage, and displays.

# ENGLISH GARDEN FURNITURE & LIGHTING FIXTURE CO. 415-492-1051; Fax: 415-492-9705 www.englishgardenfurniture.com San Rafael, CA

Manufactures rustproof cast-aluminum furniture with powder-coated finishes; Country French, Italian, & English reproductions from 1800s to contemporary styles. Dining & bistro sets, benches, chaise lounges, occasional tables & more. Write in No. 3135

FLORENTINE CRAFTSMEN 800-876-3567; Fax: 718-937-9858 www.florentinecraftsmen.com Long Island City, NY Garden ornaments, fountains (freestanding and wall-mounted), statuary, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty. *Call for more information*.

## GREEN GODDESS 800-428-4612; Fax: 602-971-0212 www.greengoddess.com Phoenix, AZ

Source of precast, lightweight, reinforced-concrete containers, tables, and benches; 18 different styles of containers and fountains.



Adorned with medallions and festoons, HADDONSTONE'S Adamstyle trough (A110) is supported by square fluted supports (A120).

#### HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Classical planters and urns. Custom-design capabilities. *Write in No. 4020* 

## KALEH DESIGN COLLECTION/STONE 310-289-9746; Fax: 310-289-9749 www.kalehdesign.com Los Angeles, CA

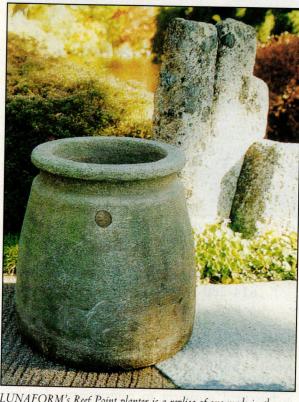
Cast-stone planters, pots, urns, jardinieres, fireplace mantels, garden objects, & fountains, as well as columns, etc. Made using European techniques; frost-freeze-resistant & offered in 9 finishes and textures, plus antique and custom finishes. Write in No. 3068



The Colosseum planter from KALEH DESIGN is available in two sizes: The large is 22-1/2 in. high and 20-1/6 in. dia., while the small measures 17-1/4 in. high and 20-1/16 in. dia.

### LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

Hand-carved limestone urns, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Write in No. 5390



LUNAFORM's Reef Point planter is a replica of one made in the early 1900s. Pieces are handmade by this studio from hand-turned, steel-reinforced concrete.

# BUYING GUIDE TO PLANTERS & URNS

#### LUNAFORM 207-422-0923; Fax: Same as phone www.lunaform.com Sullivan, ME

Studio specializes in handmade, all-weather garden containers, urns, and fountains; made of steel-reinforced concrete, hand-turned on large wheels; wide variety of natural colors and textural finishes. Write in No. 7620

## MANDISH RESEARCH INTERNATIONAL 321-267-2561; Fax: 321-268-1972 www.mandish.com Mims, FL

Producer of composite fiberglass molds for architectural precast concrete; columns, archways, planters, balustrades, and more. Stock column molds from 8 to 12 ft. Custom molds available. Molds for cast-stone columns; 18 in. dia. x up to 12 ft. high. Write in No. 875

### NORMANDY IMPORTS, LTD. 803-328-9232; Fax: Same as phone 1102 Falls Road Rock Hill, SC 29730

Direct importer of antique French building materials, architectural, and garden elements; including hand-cut stone basins, sinks, and troughs for planters, fountain reservoirs, stone tables for the garden, and terra-cotta flooring. Write in No. 568



OLD WORLD STONE CARVING specializes in hand-carved architectural ornament such as this large urn.

#### OLD WORLD STONE CARVING 614-280-1608; Fax: 614-280-1609 www.oldworldstonecarving.com Columbus, OH

Custom design and fabrication of work in carved limestone, marble, granite, wood, glass, bronze. Handcarve and -sculpt everything, from classical Georgian architectural ornament to contemporary furniture, sculpture, planters, fountains, etc. *Write in No.* 2750



ROBERT DANIELS WOODCRAFT "Victorian" planter, with a charming wainscot and corner-block pattern, was exhibited at the 1999 Chicago Flower and Garden Show.

## ROBERT DANIELS WOODCRAFT 815-444-1111; Fax: 815-477-2745 6207 Commercial Rd. Crystal Lake, IL 60014

Traditionally styled, hand-crafted window boxes and planters manufactured from redwood, cedar, and marine plywood. Custom work available. *Write in No.* 2708

#### ROMANCING THE WOODS 914-246-1020; Fax: 914-246-1021 www.rtw-inc.com Woodstock, NY

Rustic garden and woodland structures (benches, gazebos, pergolas, planters, etc.) made of Eastern red cedar in the romantic tradition of 19th-century English and French estate gardens, and the Great Adirondack camps. *Write in No. 5010* 

#### ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711 www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, benchseats, balls, pineapples, balustrades, fountains, urns, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of 10 ft. Natural stone; non-load-bearing; 25 in. dia. max. *Write in No. 6110* 



RURAL HERITAGE specializes in antique English country-styled artifacts, including rustic troughs that can be used for gardens, patios, and herb gardens.

#### RURAL HERITAGE 011-44-161-929-8081; Fax: Same as phone www.rural-heritage.demon.co.uk WA14 2SF England

Specialist in authentic English garden antiques such as stone troughs, sundials, birdbaths, gargoyles, staddle (mushroom) stones, urns, village water pumps, ornamental stonework, and statuary. Write in No. 2908



This large Impruneta terra-cotta urn from SEIBERT & RICE measures 21 in. high x 21 in. deep.

## SEIBERT & RICE, INC. 973-467-8266; Fax: 973-379-2536 www.seibert-rice.com Short Hills, NJ

Source of high-quality handmade terra-cotta garden planters and ornaments from Impruneta, Italy; high-relief, fine detailing, freeze-resistant. Extensive inventory, custom capabilities. *Write in No. 5500* 

#### SPECTIS MOULDERS, INC. 800-685-9981; Fax: 204-388-6710 www.spectis.com Pembina, ND

Standard and custom polyurethane moldings, niches, medallions, and other millwork products, manufactured for the building and construction industry; Polymer composite planters. *Write in No.* 69

### STONEX CAST PRODUCTS 732-938-2334; Fax: 732-919-0918 www.stonexonline.com Farmingdale, NJ

Baluster and rail system; quoins, window sills & surrounds, wall copings, splash blocks, pier caps, pier urns, and more in cast stone; seven styles of balusters; curved railings available. *Write in No.* 507

### SUGARKETTLES.COM 337-265-3199; Fax: 337-948-7706 www.sugarkettles.com Belousas, LA

Sugar kettles and olive jars reproduced from late 18th and early 19th century designs; sugar kettle is made from cast iron; olive jar is made of clay; both are appropriate for containers, water gardens.

#### WOOD INNOVATIONS OF SUFFOLK 516-698-2345; Fax: 516-698-2396 P.O. Box 356 Medford, NY 11763

Exterior wood structures and elements in high-quality Western red cedar; wood planters, any size, any shape. Also, caps, bridges, wishing wells, more. Custom-built wood products. Shipping nationwide. *Write in No.* 7160



cotta & brick trim tile mouldings for interior & exterior borders, casings, wall caps, fireplaces, and more.

547-B Constitution Ave. Camarillo, CA 93012 Tel: 805/388-5248 Fax: 805/388-7298 www.claystone.com

WRITE IN NO. 7940

#### Authentic English Garden Antiques

Genuine Stone Troughs & Sinks, Village Pumps, Bird Baths, Garden Urns, Sundials, Staddle ('Mushroom') Stones, Ornamental Stone & Statuary

## Rural Beritage Bowdon. Cheshire. England

tel/fax: +44(0) I6I 929 808I e-mail: bill@rural-heritage.demon.co.uk www.rural-heritage.demon.co.uk

WRITE IN NO. 2908

# period-homes.com

The Internet Gateway to Historical Products & Services for Residential Architecture

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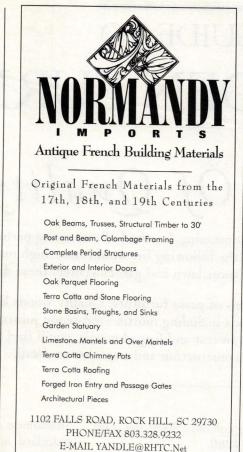
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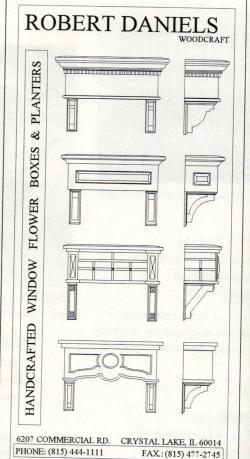
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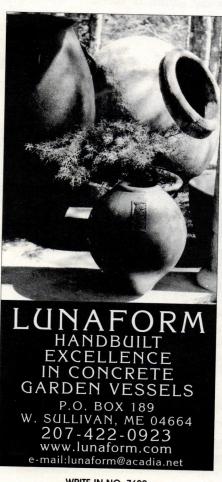
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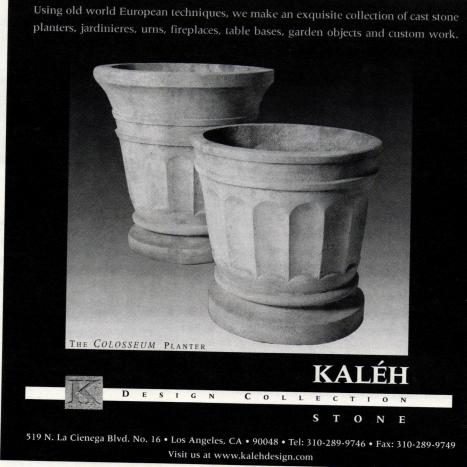
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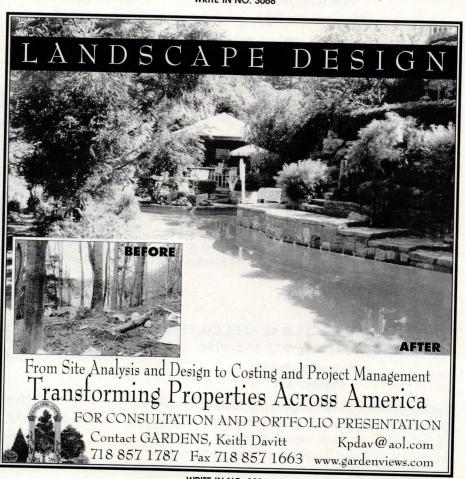
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# BENCHES & GARDEN FURNITURE

# Benchmarks Of Quality

"BENCHMARKING" has emerged as a '90s managerial definition meaning "method of measuring performance against established standards." Suppliers of benches and garden furnishings on the following list would score high marks when compared to many of the garden furnishings found at most lawn and garden centers these days.

You'll find companies on the list who challenge the usual notions of patio furniture. Quality woods like cedar, teak, pau lope, and other sustainable exotics, and construction methods including mortise-and-tenon joinery are common among many of the outdoor wood manufacturers. In cast and forged metals, you'll find both stock and custom designs featuring quality construction and attention to detail.

ANDY THORNTON ARCHITECTURAL ANTIQUES, LTD. +44-1422-377314; Fax: +44-1422-310372

www.ataa.co.uk Halifax, W. Yorkshire, UK



In addition to their huge selection of architectural antiques from Europe, ANDY THORNTON has been selling a line of reproductions, including this table and chair set, an updated version of the traditional Victorian garden set.

Europe's largest supplier of architectural antiques & decor. From fireplaces, garden ornament, antique pavers, furniture, doors, paneling, decorative glass to lighting, entryways, & Gothic church fittings. Architectural-antiques directory available.

BARLOW TYRIE, INC. 800-451-7467; Fax: 856-273-9199 www.teak.com Moorestown, NJ

Solid, all-weather teakwood outdoor and garden furnishings; made in England, inventories in the U.S. for immediate shipment. Wide range of benches (4 to 8 ft.), planters, chairs, tables, and occasional pieces.

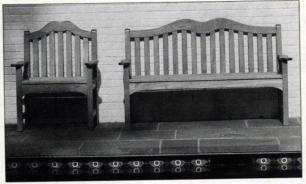
BRP ENTERPRISES 888-438-5311; Fax: 888-438-5312 www.brpcorp.com Lincoln, NE

Designer and manufacturer of site furnishings and other amenities, including bike racks, modular seating systems, benches, tables, chairs, umbrellas, litter receptacles, ash urns, planters, bollards, and handrail & fencing systems.

CLASSIC ARCHITECTURAL SPECIALTIES 800-662-1221; Fax: 972-552-9054 www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Wood, polymer-composite columns;

load- and non-load-bearing columns; 36 in. dia. x up to 26 ft. high. Write in No. 4200



COUNTRY CASUAL's elegant teak garden furniture utilizes pegged mortise and tenon joinery.

COUNTRY CASUAL 800-284-8325; Fax: 301-926-9198 www.countrycasual.com Gaithersburg, MD

Designer and direct importer of solid-teakwood outdoor furniture. Comprehensive selection of Englishstyle benches, umbrellas, dining ensembles, planters, and trash receptacles.

> DHS DESIGNS 410-280-3466; Fax: 410-280-8729 86 Marlyland Ave. Annapolis, MD

Architectural artifacts and antique garden ornament (18th- to 20th-century statuary, fountains, urns, benches). Carved French limestone mantels. Write in No. 773



Though DUMOR is known for its sturdy streetscape furnishings, their bench #118 combines the graceful aesthetics of traditional garden seating with the durability of all-steel construction. The powder-coated bench is available in a wide range of colors, and in 6-ft. and 8-ft. sizes.

DUMOR, INC. 800-598-4018; Fax: 717-436-9839 www.dumor.com Mifflintown, PA In business since 1984, firm offers site amenities in standard and custom design options, including benches, tables, trash receptacles, tree guards, urns, planters, and the patented Paver-Grate Suspension System.



ENGLISH GARDEN FURNITURE CO. produced this table and chair set for a rooftop garden in San Francisco.

ENGLISH GARDEN FURNITURE & LIGHTING FIXTURE CO. 415-492-1051; Fax: 415-492-9705 www.englishgardenfurniture.com San Rafael, CA

Manufactures rustproof cast-aluminum furniture with powder-coated finishes; Country French, Italian, & English reproductions from 1800s to contemporary styles. Dining & bistro sets, benches, chaise lounges, occasional tables & more. Write in No. 3135

HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities. *Write in No. 4020* 

KEN COAT, INC. 888-KENCOAT; Fax: 270-259-9858 www.kencoat.com Leitchfield, KY

Manufacturer of metal, plastisol-coated tables, benches, trash and ash receptacles, golf-range dividers, and tree grates, available in various styles and colors.

LILLIPUT PLAY HOMES
724-348-7071; Fax: 724-348-0905
6114 Brownsville Rd. Ext.
Finleyville, PA

# BENCHES & GARDEN FURNITURE

Creators of distinctive children's playhouses, prefabricated wooden playhouses that are ready-to-assemble. Installation available in some regions; seven standard models, custom designs.

LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

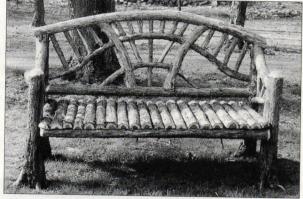
Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Write in No. 5390

MEADOWCRAFT, INC. 205-715-4244; Fax: 205-854-4054 www.meadowcraft.com Birmingham, AL

Wide range of plant stands, planters, wrought-iron benches, and garden accessories.

MUNSON GROUP 518-597-3304; Fax: 518-597-4104 RR I, Box 25 Crown Point, NY 12928

Architectural woodworking in the Adirondack tradition: Designers and fabricators of railings, furniture, and gazebos using native materials. Also, creative fencing applications.



Benches are one of the many rustic creations from ROMANCING THE WOODS.

ROMANCING THE WOODS 914-246-1020; Fax: 914-246-1021

www.rtw-inc.com Woodstock, NY

Rustic garden and woodland structures (benches, gazebos, pergolas, planters, etc.) made of Eastern red cedar in the romantic tradition of 19th-century English and French estate gardens, and the Great Adirondack camps. *Write in No. 5010* 

ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711

www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, benchseats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of I0 ft. Natural stone; non-load-bearing; 25 in. dia. max. Write in No. 6110

SEIBERT & RICE, INC. 973-467-8266; Fax: 973-379-2536 www.seibert-rice.com Short Hills, NJ

Source of high-quality handmade terra-cotta garden planters, ornaments, and benches from Impruneta, Italy; high-relief, fine detailing, freeze-resistant. Extensive inventory, custom capabilities. *Write in No. 5500* 

SYCAMORE CREEK 518-398-6393; Fax: 518-398-7697 P.O. Box 16 Ancram, NY 12502

Copper garden furnishings, specializing in arbors and trellises. Custom projects welcome. Write in No. 709

\* \* \*



A purpleheart wood seat and verdigris-finished bronze legs exemplify the exquisite attention to detail in the benches from SYLVA DESIGNS.

SYLVA DESIGNS LLC 608-643-2032; Fax: 608-643-3016 8167 Lueth Road Sauk City, WI 53583

Firm designs and manufactures garden furniture and other garden site furnishings. Each piece is hand-cast in solid bronze, hand-finished and -patinated. Custom work available. *Write in No. 711* 

VERMONT OUTDOOR FURNITURE 800-588-8834; Fax: 802-476-8834 www.vermontoutdoorfurnitur.com Barre, VT

Full line of white cedar outdoor furniture, including benches, tables, chairs, porch swings, and lounge chairs. Designs evoke English garden furniture. Residential and commercial. Fully guaranteed. Factory-direct shipping.

For FREE Product Literature from Advertisers in this issue of PERIOD HOMES, use the postcard inside the front cover or the coupon on page 119.

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of Advertisers in this issue.
A complete Web Address Book
can be found on page 120.



WRITE IN NO. 711

# English Garden Furniture Co.

Manufacturers of the most beautiful rust proof cast aluminum furniture in the world for homes & public places. Reproductions of original designs from the 1800's to contemporary styles, dining tables, chairs, benches, chaise lounges, etc. Perfect for restaurants, hotels, homes & gardens, inside or outside. \*Catalog available



128 Mitchell Blvd., San Rafael, CA 94903 TEL (415) 492-1051 FAX (415) 492-9705 www.englishgardenfurniture.com

# GARDEN & LANDSCAPE PAVING

## Down The Garden Path

ONE of the easiest ways to add color and contrast to a patio or garden is with the use of colorful pavers. While an expanse of green in the garden is a wonderful sight, the use of stone, brick, or cast stone can provide variety, in addition to providing work and play surfaces and walkways.

Bricks and cobblestones have historically been used in such spaces, but the development of colorful unit pavers in cast concrete is another option today, and can even be fabricated to resemble traditional materials. We contacted sources of garden-paving materials, and compiled the responses into the Buying Guide below. It should provide a step in the right direction.

ARTCRETE, INC. 318-379-2000; Fax: 318-379-1000 www.artcrete.com Natchitoches, LA

Stencil Finished Concrete System creates brick, tile, slate, or stone patterns on concrete, using dry shake color hardener on cast-in-place (new) concrete and polymer-modified cement coatings on existing concrete.

BRICKSTOP CORP. 800-565-2599; Fax: 416-223-6514 www.brickstopcorporation.com Toronto, Ontario, CANADA

Manufacturer and distributor of aluminum and plastic paver restraint-systems, paver carts and equipment, splitters, installation tools, and related paver products.

THE BRICKYARD, INC. 816-380-3366; Fax: 816-887-5757 P.O. Box A Harrisonville, MO

Authentic antique clinker brick recovered from an abandoned brickyard. They will match your sample.

CASTAIC BRICK MFG. CO. 800-227-8242; Fax: 661-257-1253 www.castaicbrick.com Castaic, CA

Manufactures pavers in 5/8-in., I-I/4-in., and 2-I/4-in. sizes, available in IO colors. Carries five styles of manufactured 'used' brick, as well as brick veneers.

CELTIC GARDEN IMPORTS 734-997-9499; Fax: 734-997-9443 www.celticgardenimports.com Ann Arbor, MI

Source of authentic, hand-chiseled cobblestone from Ireland, available in pallets for walks or individually with Celtic artwork or Irish greetings.

CHAMPLAIN STONE, LTD. 518-623-2902; Fax: 518-623-3088 P.O. Box 650 Warrensburg, NY 12885

Guillotined and hand-split granite, quartzitic sandstone, and limestone for building veneer, wall stone, flagging, step slabs, and landscape boulders. Write in No. 4270



Corinthian Granite ashlars from CHAMPLAIN STONE, LTD., add to the rustic look of the porte cochere of this residence.

CONCRETE STONE & TILE CORP. 973-948-7193; Fax: 973-948-2771 www.cstpavers.com

Branchville, NJ er of concrete pavers ("Roman

Manufacturer of concrete pavers ("Roman Cobble" system), "Versa-Lok" retaining wall and concrete garden products. "Antique Texture" pavers and walls in a large selection of colors and shapes.

GARDEN ENGRAVERS 970-663-7989; Fax: Same as phone P.O. Box 1358 Loveland, CO 80539

Custom-designed, custom-engraved garden markers that are easy to read, weather-durable, and attractive. Designed for both residential gardens as well as botanical gardens and arboretums. *Write in No.* 2791

NICOLOCK PAVING STONES 800-669-9294; Fax: 516-669-0711 www.nicolock.com Lindenhurst, NY

Manufactures a complete line of interlocking concrete paving stones, tumble stone, architectural paving units, and retaining-wall systems. Large selection of shapes, colors, and blends. Services the Northeast region.



Pave Edge restraint systems from PAVE TECH, INC., can be used for brick, stone, and even thicker materials such as granite cobbles.

PAVE TECH, INC. 800-728-3832; Fax: 612-226-6406 www.pavetech.com Prior Lake, MN

Manufacturer of Pave Edge paver restraining system. Also, distributor of chemical sealers, cleaners, and masonry adhesives, as well as installation tools and "Enviropave" structural paver spacers. Write in No. 3660



Thanks to PINE HALL BRICK, the driveway of this Knoxville, Tenn., residence is paved with "Old Towne" brick, sporting antique edges and a rustic color pattern.

#### WWW. period-homes.com

The Internet Gateway to Historical Products e<sup>3</sup> Services for Residential Architecture

#### PERIOD HOMES

maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than you'll find on any other site.

Log onto and then Bookmark www.period-homes.com

# FOR EASY ACCESS TO PROPERTY ACCESS TO PROPERTY AND USE THE PROPERTY AND

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THE ENCLOSED
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OR USE THE
COUPON ON
PAGE 119.

#### A Grand Entrance.

A Grand Stone.



A rustic entrance to Camp Topridge, New York

• Architect: Richard Giegengack, A.I.A.; Washington, D.C.

A beautiful blend of primarily American Granite™ and Corinthian Granite™ wall stone.



#### Natural Stone, It's a Natural Choice.

Quarriers of natural building and landscaping stone, Champlain Stone, Ltd. offers a variety of stone products for commercial, residential, institutional and landscape architecture. If your specifications require color, texture, and quality, Champlain Stone is the natural choice.

P.O. BOX 650 • WARRENSBURG, NY 12885 • (518) 623-2902 • FAX (518) 623-3088

WRITE IN NO. 4270

### French Limestone Rossi S.A.

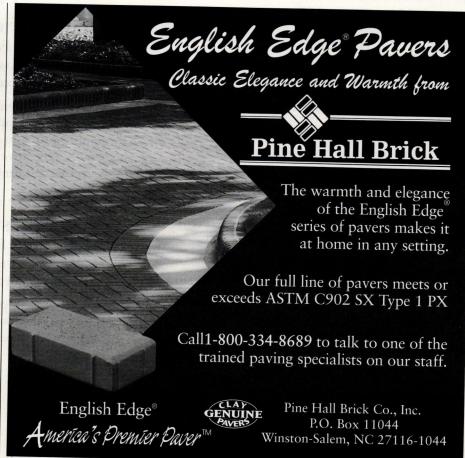
Paris, France (Stock in U.S.A.)

Rossi U.S.A. Corp

Fax: 708-386-0186

Quarriers · Fabricators





# GARDEN & LANDSCAPE PAVING

#### PINE HALL BRICK 800-334-8689; Fax: 336-725-3940 www.pinehallbrick.com Winston Salem, NC

Products include pavers, face brick, special shapes, interlocking clay pavers: English Edge, which features beveled edges with spacer nibs, and "Old Towne," which has textured edges and antique color. Write in No. 5130

#### POLYPAVEMENT 323-954-2240; Fax: 323-954-2244 www.polypavement.com Los Angeles, CA

"PolyPavement" is a liquid soil solidifier: Just add water and spray it onto compact soil, or mix it into loosened soil and compact it. Achieves twice the strength of asphalt at half the cost; looks like the soil used to make it.



"Quartzstone" pavers from QUARTZITEC are made with white quartz bound with white portland cement.

#### QUARTZITEC 877-255-9600; Fax: 506-433-9610 www.quartzitec.com Sussex, NB, CANADA

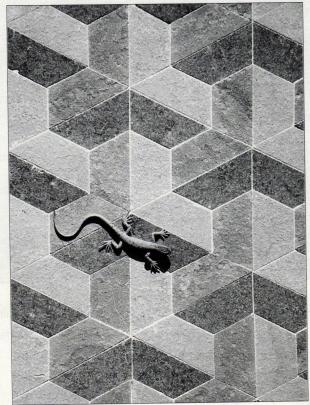
Manufacturer of quartz pavers that are beautiful, durable, and affordable. Called "Quartzstone," these pavers come in a variety of colors and finishes.

#### RAFCO PRODUCTS 800-483-9628; Fax: 909-484-3318 www.brickform.com Rancho Cucamonga, CA

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French limestones from ROSSI USA CORP. are available in a number of stunning earth tones.

#### ROSSI USA CORPORATION 708-386-0183; Fax: 708-386-0186 1750 S. Des Plaines Ave. Forest Park, IL 60130

U.S. division of French company; quarriers and fabricators of more than 26 types of French limestone. Dimensional, cut, paving tiles and slabs. *Write in No.* 392

#### SOIL STABILIZATION PRODUCTS CO. 800-523-9992; Fax: 209-383-7849 www.sspco.org Merced, CA

Firm offers innovative products for a range of applications. "Resin Pavement" construction with "Road Oyl" emulsion: a non-petroleum, cold-applied, high-strength alternative to asphalt pavement for traffic & ADA-compliant surfaces.

#### SWEEPSTER, INC. 800-456-7100; Fax: 734-996-9014 www.sweepster.com Dexter, MI

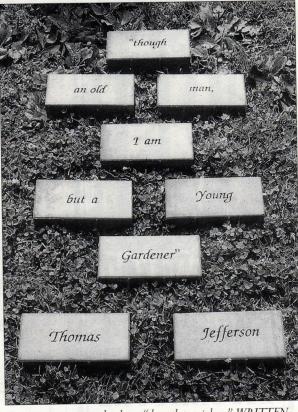
Manufacturer of a complete line of power sweepers for cleaning pavers, stone, and all surfaces year-round; self-propelled and as attachments to lawn and garden tractors.

#### TULSA STONE 918-438-7500; Fax: 918-438-9000 2802 N. 145th E. Ave. Tulsa, OK

Source of a tumbled cobblestone for all aspects of landscape design. Garden borders, driveways, edging stone, and paving.

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#### WRITTEN IN STONE 800-WRITTEN; Fax: 201-750-0099 www.american-written.com Closter, NJ

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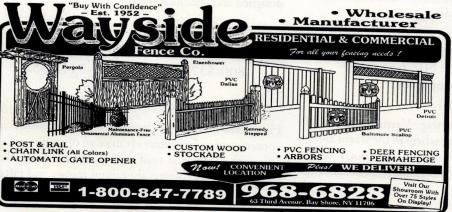
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# GAZEBOS, ARBORS, OUTBUILDINGS & CONSERVATORIES

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It seems appropriate that many of these garden buildings are designed as temples, with clean white lines and columns flanking the front: What better place to sit and contemplate nature? But the suppliers in the following Guide supply structures besides Classical ones, from romantic, rustic wood follies to ready-to-assemble Victorian lattice structures. You'll find more than 40 companies on the list, covering both stock and custom structures in a wide range of styles.

#### AMISH TIMBER FRAMERS 800-392-8789; Fax: 330-658-5690 www.amishtimberframers.com Doylestown, OH



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#### ARCHITECTURAL TIMBERWORKS 570-639-2353; Fax: 570-639-0931 RR I, Box 349A Dallas, PA 18612

Design, consultation, fabrication, and installation of custom timber framing and related products. Write in No. 592

#### ARK II, TIMBER FRAMES DIVISION 509-997-2418; Fax: 509-997-4434 www.ark2timberframe.com Twisp, WA

Timber-frame homes pre-cut and erected in Douglas fir or oak, and enclosed with stresskin panels. Write in No. 1285



This swimming-pool addition by THE BARN PEOPLE provided a rustic garden house for a Detroit residence.

#### THE BARN PEOPLE 802-674-5898; Fax: 802-674-6310 www.barnpeople.com Windsor, VT

Meticulous dismantling of vintage Vermont barns and outbuildings, reassembled anywhere in the world along with related materials, as dwellings, additions, commercial structures, Great Rooms, and more; consulting services. *Write in No. 440* 



This BOSMERE gazebo pavilion is model K900. Made of solid steel, the structure measures 102 in. high  $\propto 78$  in. wide  $\propto 72$  in. deep.

#### BOSMERE, INC. 888-784-1608; Fax: 704-784-1611 www.bosmere.com Concord, NC

Line of garden products includes regular & self-watering hanging baskets, hayracks, jardinieres, topiary & wall baskets, wire topiary frames; solid-steel arches, gazebos, pavilions, & bowers with high-gloss powdercoated finish. Write in No. 3088

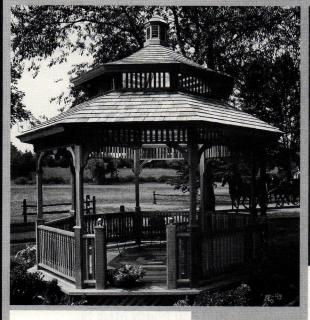
#### BRITISH CONSERVATORIES 610-939-8969; Fax: 610-939-9464 www.britishrose.com Temple, PA

Traditional English-style conservatories manufactured in the United States. Solid-wood construction or welded aluminum; minimal maintenance exteriors. Glass roofs, roof lanterns, cupolas, and domes custom-designed and -manufactured.

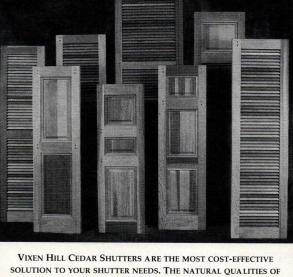
#### CCSI INTERNATIONAL 800-537-8231; Fax: 815-544-4353 www.ccsiusa.com Garden Prairie, IL

Functional and unique designs for pool enclosures and conservatories. Enclosures feature an opening roof system with motorized roof panels and are available in powder-coated, colored aluminum frames and rafters.

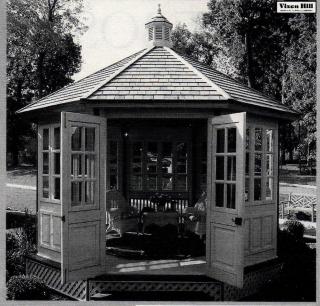
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Above: VICTORIAN 15 FT. MODEL WITH TWO-TIERED ROOF.



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Left: GRAND PAVILION MODEL The central 30ft unit is specially designed to join with two 21ft units through walkways. The layout of the three units can be linear or angled depending on location requirements and desired appearance. Ideal for varied functions such as weddings, theatrics, orchestras and V.I.P. platforms, the Grand Pavilion can generate revenues and kindle community harmony. Modular components, fabricated of western red cedar for strength and durability, assembled quickly (approx. 160hrs).

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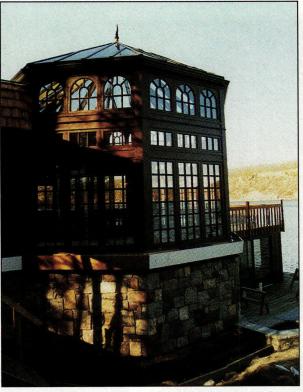
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#### GARDEN ARCHES 800-947-7697; Fax: 360-650-0733 www.gardenarches.com Bellingham, WA

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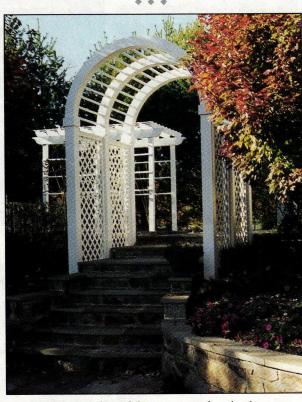
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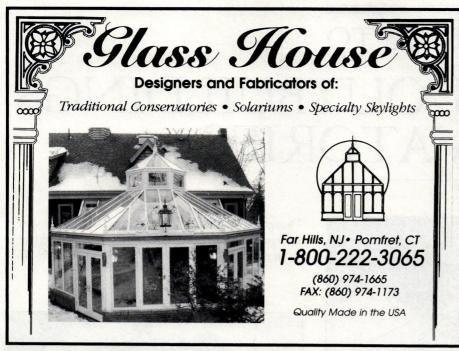
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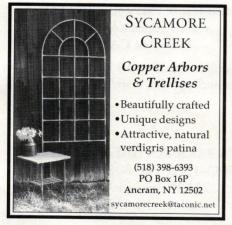
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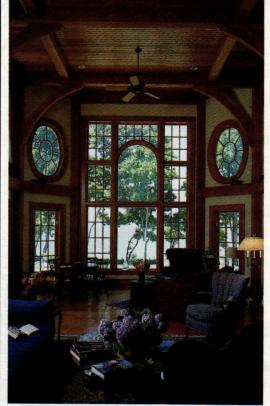


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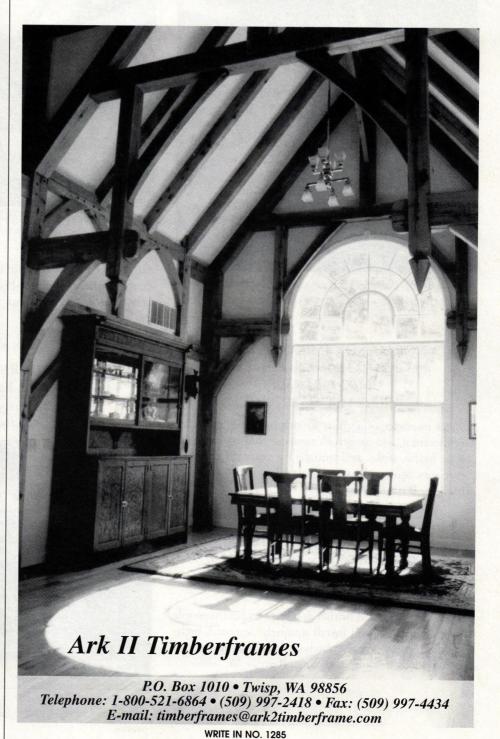
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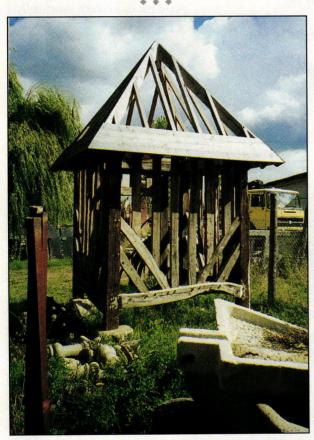
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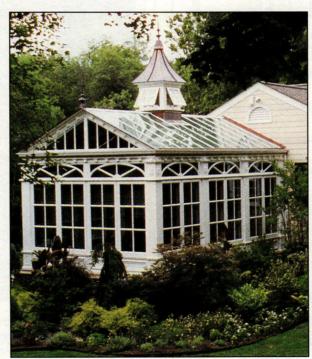
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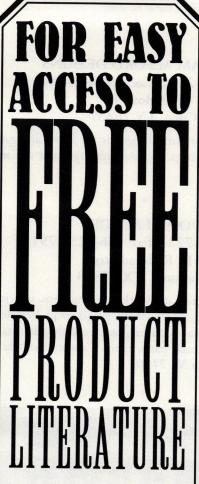
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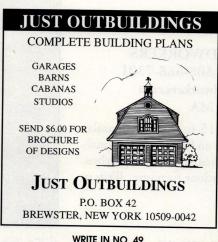


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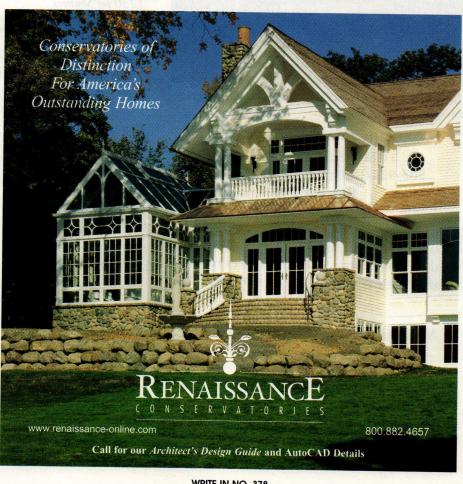
33 Raycliffe Drive Woodstock, NY 12498 Tel: 914-246-1020 Fax: 914-246-1021 e-mail: davis@rtw-inc.com

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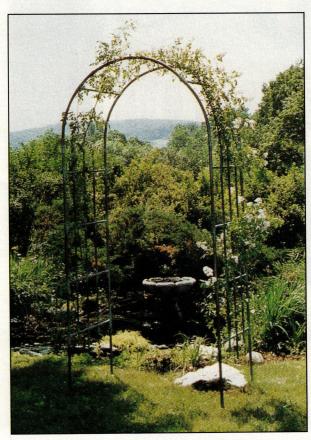


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# TRELLIS STRUCTURES 508-921-1235; Fax: 508-921-1110 P.O. Box 380 Beverly, MA 01915

Trellis furniture and structures in easy-to-assemble units, in a wide variety of styles and sizes, from traditional to contemporary, made of Western red cedar, Douglas fir and purple heart wood. *Write in No.* 8490

#### VERMONT TIMBER FRAMES, INC. 518-677-8860; Fax: 518-677-3626 7 South Pearl Street Cambridge, NY 12816

Traditional timber-frame products for commercial and residential projects, with 25 years of experience in all forms of heavy-timber construction. *Write in No.* 8540

#### VINTAGE WOOD WORKS 903-356-2158; Fax: 903-356-3023 www.vintagewoodworks.com Quinlan, TX

Extensive selection of wood porch parts, including turned posts, turned and sawn balusters, railings, brackets, corbels, custom-length spandrels, and more. 224-page Master Reference Catalog; 208-page Porch Design Book. Wood. *Write in No. 1061* 



The octagonal garden house from VIXEN HILL GAZEBOS is based on the same floorplan as their gazebo, but includes insect screens.

#### VIXEN HILL GAZEBOS 800-423-2766, Fax: 610-286-2099 www.vixenhill.com Elverson, PA

Line of cedar gazebos and screened pavilions and gardenhouses in easy-to-assemble modular kits. Copper roofs; two-tier and single-tier roof systems available. Also, custom-size mortise-&-tenon cedar shutters with hardware. Write in No. 7100 for Gazebos & No. 1230 for Shutters

#### WALPOLE WOODWORKERS 508-668-2800; Fax: 508-668-7301 www.walpolewoodworkers.com Walpole, MA

Full line of 6-ft.-x-8-ft. to 15-ft.-x-40-ft. modular small buildings; many options and details to personalize cabanas, garden sheds, studios, stables, and gazebos. Also, quality cedar fences; outdoor furniture. *Write in No. 280* 

#### WAYSIDE FENCE CO. 800-847-7789; Fax: 631-968-6928 www.waysidefence.com Bay Shore, NY

Manufacturer of a full line of red cedar arbors and pergolas, in widths from 3 to 8 ft.; matching gates are available. Smaller sizes can be shipped UPS. Write in No. 4260



In addition to wood fencing, WAYSIDE FENCE carries easy-maintenance PVC products such as this arbor.

#### WILLIAM ALFORD DESIGNS 254-442-2890; Fax: 254-442-2848 P.O. Box 182 Cisco, TX 76437

Manufactures iron furnishings for the home and garden, including arbors, gazebos, treillage, and topiary frames.

#### WOOD FACTORY 936-825-7233; Fax: 936-825-1791 111 Railroad Street Navasota, TX 77868

Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels a specialty. Write in No. 7120



Arbors, gates, planters, and fencing in bamboo are just some of the wide variety of outdoor products available from WOOD INNOVA-TIONS OF SUFFOLK.

#### WOOD INNOVATIONS OF SUFFOLK 631-698-2345; Fax: 631-698-2396 P.O. Box 356 Medford, NY 11763

Exterior wood structures and elements in high-quality Western red cedar; wood planters, any size, any shape. Also, caps, bridges, wishing wells, and more. Custombuilt wood products. Shipping nationwide. *Write in No.* 7160

# GARDEN FOUNTAINS & WATER FEATURES

# Water Features: Private Displays of Affection

WHETHER it be an intimate pond, burbling vessel, or formal raised fountain, a water feature should reflect the needs and lifestyle of the home where it's located. Fountains can create a mystical, whimsical, or attention-grabbing water effects. From small spouting figurines to large-scale hydration systems, you'll find a cross-section of fountain and water-feature designers in the following Guide. The fountain designers on the following list provide products that combine the technical skills of fountain engineering with the visual skills of a artisan.

Not only does water-feature design involve the vessel, be it monumental, ornamental, or in-ground and naturalistic, there are a huge range of other considerations, including plant life, water control devices, and pond liners to consider.

Browsing our Guide to experienced fountain suppliers, fabricators, and designers should assist you in finding just the kind of full-service or per-piece products your project requires.

ACQUABELLA FOUNTAINS & RESTORATIONS 310-399-8256; Fax: 310-828-6585 2118 Wilshire Blvd., Ste. 1048 Santa Monica, CA 90403



ACQUABELLA FOUNTAINS & RESTORATION converted an old, unused spa into this lush water feature containing water plants, fish, and turtles.

Designs, builds, and restores all types of fountains, ponds, and streams; specializes in the restoration of antique fountains in courtyards and other public/private spaces.



AQUA MASTER FOUNTAINS created this beautiful crown-andgeyser display as a fitting focal point for its serene surroundings.

#### AQUAMASTER FOUNTAINS & AERATORS 800-693-3144; Fax: 920-693-3634 www.aquamasterfountains.com Kiel, WI

Manufacturer of fountain aerators which aid the decomposition of organic solids and prevent algae blooms. Available in 8 different spray patterns, 0.5- to IO-HP. motors; all I-HP. and larger motors have a 3-year warranty. Write in No. 461

AQUARIUM PHARMACEUTICALS 800-847-0659; Fax: 215-822-1906 www.aquariumpharm.com Chalfont, PA

Manufactures over fifty "Pond Care" pond-mainte-

nance products. Also, three new "Fountain Care" products: White Scale Control, Algae Destroyer Liquid, and Anti-Foam, designed to solve the three major problems facing fountain owners.



ARCADIA CERAMICS, INC., hand-crafts and glazes their fountains in the "rustic" tradition of the Arts & Crafts Movement for frost-resistant garden decoration.

#### ARCADIA CERAMICS 800-754-9312; Fax: 800-754-9318 www.arcadia-ceramics.com Corona, CA

Manufacturer of hand-crafted ceramic wall fountains; stone and ceramic tabletop fountains. Write in No. 1326



This three-tiered fountain was designed and hand-carved by WALTER ARNOLD from over 90 pieces of Indiana and Minnesota limestone.

#### ARNOLD, WALTER S. — SCULPTOR 847-568-1188; Fax: 847-568-1187 www.stonecarver.com

Italian-trained carver and sculptor carves mantels, fountains, fireplaces, gargoyles, and other architectural ornament and sculpture in limestone and marble; interior or exterior.

Skokie, IL

#### ATLANTIC FOUNTAINS 203-397-7663; Fax: 203-397-8016 www.atlanticfountains.com New Haven, CT

Architectural, landscape, and floating lake fountains; pond aeration; musical fountains and control systems; fountain components, including fiberglass pools, pumps, nozzles, and underwater lights.

#### CLEARWATER TECH, INC. 800-262-0203; Fax: 805-549-0306 www.cwtozone.com San Luis Obispo, CA

Manufacturer of a complete line of ozone generators and related equipment for a variety of water-purification applications. Also, a line of UV-germicidal sterilizers capable of handling up to 18 gpm of flow.

#### CUSTOM FOUNTAINS, INC. 800-56-FLOAT; Fax: 513-398-5141 www.customfountains.com Mason, OH

Designers and manufacturers of standard or custom fiberglass pools including nozzles, spray rings, pumps, manifolds, lighting, and animated control systems. Manufacture over 40 models of floating fountains.

#### DMS STUDIOS 718-937-5648; Fax: 718-937-2609 www.dms-studios.com Long Island City, NY

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and elements. Will design, sculpt, or fabricate anything in stone or metal. Marble, limestone. Write in No. 9100

#### FESTIVE FOUNTAINS 716-225-0083; Fax: 716-225-2169 61 St. Andrews Dr. Rochester, NY 14626

Suppliers of water-display equipment, including cascades and waterfalls, fountains, water-control devices, engineering, and consultation.

# GARDEN FOUNTAINS & WATER FEATURES



Among the many splendid fountains offered by FLORENTINE CRAFTSMEN is this fanciful yet formal combination of frogs and flowers.

#### FLORENTINE CRAFTSMEN 800-876-3567; Fax: 718-937-9858 www.florentinecraftsmen.com Long Island City, NY

Garden ornaments, fountains (freestanding and wall-mounted), statuary, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Also, weathervanes. Custom work a specialty. *Call for more information*.

#### FRANCIE ALLEN & CO. 206-463-5976; No Fax 8243 Wallingford Ave. N. Seattle, WA 98103

Cast-concrete water containers, fountains, and pond sculptures in original figurative designs. Sizes 2x3x4 in. to 2x3x4 ft. for custom pieces; bronze or ceramic-like sculptural finish.



GALAXY ACQUATICS' Quatrefoil fountain is a standard design available with optional cast-stone coping.

#### GALAXY AQUATICS, INC. 713-464-0303; Fax: 713-464-0399 www.galaxyaquatics.com Houston, TX

Fabricator of custom Roman bathtubs, spas, swim spas, fountains, etc. 3I stock molds or design to fit certain needs.

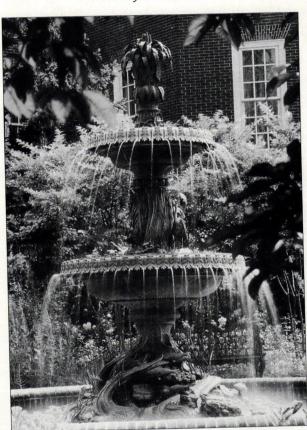
#### HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally, including fountains and coping. Custom-design capabilities. Write in No. 4020



The self-circulating "Versailles" fountain from HADDONSTONE was inspired by fountains within the Bosquet de la Colonnade at Versailles. It measures 15-3/8 in. high with a 36-in.-dia. basin.

#### HISTORICAL ARTS & CASTING, INC. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT



This lavish fountain by HISTORICAL ARTS & CASTING, INC., was custom cast in architectural bronze.

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast aluminum, bronze, cast iron; load- and non-load-bearing. Write in No. 1210

#### INTERNATIONAL CONCEPT MGT. 970-241-6864; Fax: 970-257-1088 www.icm-corp.com Grand Junction, CO

Aquariums and water features for residential and commercial projects.

#### LAWLER FOUNDRY CORP. 205-595-0596; Fax: 205-595-0599 P.O. Box 320069 Birmingham, AL 35232

Offers over 1200 ornamental metal components: fences and gates mainly in Victorian styles, newel posts; continuous designs and artistic steel forgings. Fabricator will design, fabricate, install. Complete Catalog, \$10. Write in No. 271

#### LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Write in No. 5390



This classic lion's head fountain by LIMESTONE CONCEPT would look equally appropriate gracing either a medieval townsquare or the modern backyard.

#### LONG ISLAND FOUNTAIN SUPPLY CO. 631-467-5115; Fax: 631-467-5295 www.lifountain.com/new Ronkonkoma, NY

Supplier of fountain nozzles, pumps, lighting, controls, and self-contained prefabricated fountains; designer of complete fountain effects. Public, commercial, and residential. Large warehoused inventory.

# MISTY MOUNTAIN AQUACULTURAL PRODUCTS LLC 800-493-0564; Fax: 706-379-1428 www.carefreepond.com Young Harris, GA

Manufacturer of aquaculture-strength water-quality products and bacteria necessary for correct pond balance. Also, stainless-steel UV lights, all sizes. Training on fish diseases.

#### MODERN STONE AGE 212-219-0383; Fax: 212-966-2871 www.modernstone.com New York, NY

Source of natural-stone furnishings, fixtures, and fountains.

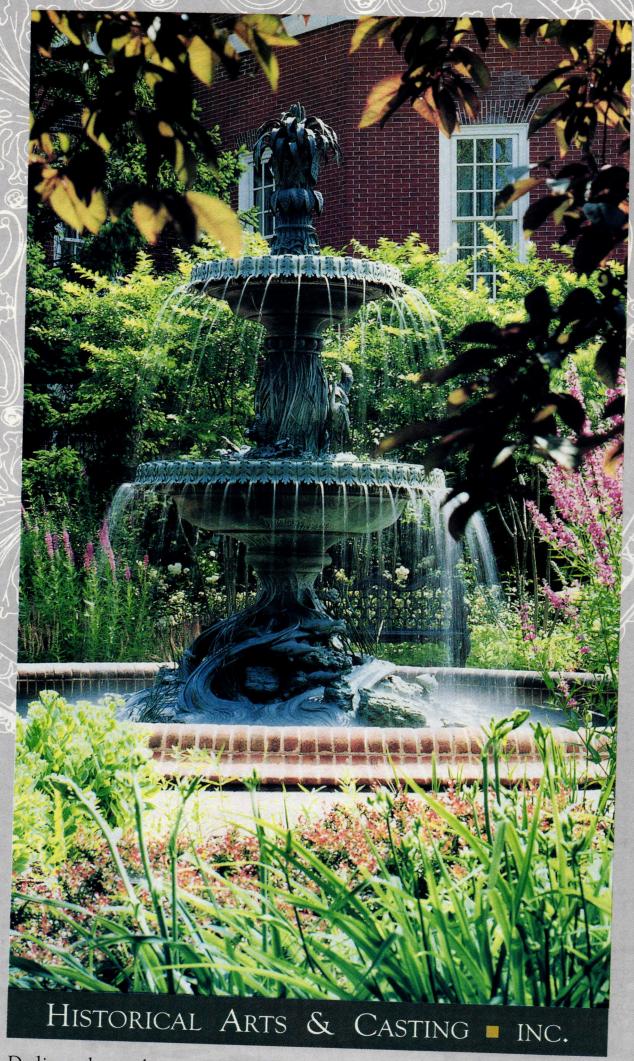
\* \* \*

#### MURDOCK, INC. 800-45-DRINK; Fax: 513-471-3299 www.murdockfountains.com Cincinnati, OH

Manufactures a complete line of outdoor/indoor drinking fountains that meet ADA regulations. Also, hydrants (post and flush-box type), post showers; antifreeze drinking fountains. *Write in No.* 3780

#### OLD WORLD STONE CARVING 614-280-1608; Fax: 614-280-1609 www.oldworldstonecarving.com Columbus, OH

Custom design and fabrication of work in carved limestone, marble, granite, wood, glass, bronze. Handcarve and -sculpt everything, from classical Georgian architectural ornament to contemporary furniture, sculpture, fountains, etc. *Write in No.* 2750



Dedicated to the quality design, manufacture and installation of architectural cast metal ornament. Our craftsmen specialize in the restoration and replication of traditional details in bronze, aluminum and iron alloy. For more information call (801) 280-2400

1 (800) 225-1414



www.historicalarts.com

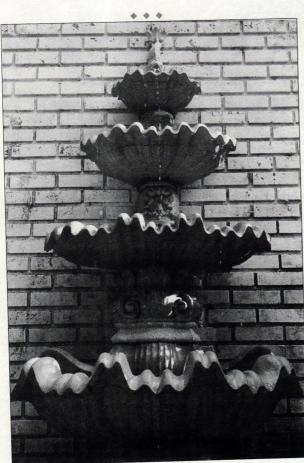
# GARDEN FOUNTAINS & WATER FEATURES



OTTERBINE BAREBO, INC., offers water-management products that are not only beautiful, but also beneficial in maintaining the health of ponds and pools, whether natural or man-made.

#### OTTERBINE BAREBO, INC. 800-237-8837; Fax: 610-965-6050 www.otterbine.com Emmaus, PA

Manufacturer of water-aeration systems and fountains, water-quality management products, de-watering pumps, underwater lighting, lake dye, ozone-generation systems, and biological water treatments. *Write in No.* 705



Chris Pellettieri of PELLETTIERI STONECARVING can provide carved-stone fountains from very simple to fabulously ornate.

#### PELLETTIERI STONECARVING 212-678-1063; Fax: Same as phone 969 Amsterdam Ave., #3S New York, NY 10025

Stonecarver/sculptor creates statuary, fountains, doorways, benches, birdbaths, tombs, monuments, urns, gateways, mantels, signs, church furniture, stairways, architectural work. Can design original concepts or follow your design.

#### PROVEN PUMPS CORP. 888-521-4374; Fax: 800-237-3807 www.provenpumps.com Los Angeles, CA

Manufacturer of water-transfer pumps, submersible pumps, and fountain pumps.

QUARRY LINE, INC. 630-718-1808; Fax: 630-718-1805 www.quarryline.com Naperville, IL Rotating granite-sphere fountains. Balanced, highly polished, solid-stone spheres rotate on a thin layer of water pumped from below. Custom engraving available. Fountain spheres measure up to 8 ft. in dia. and weigh over 20 tons.

#### ROCKY MOUNTAIN TRANQUILITY 800-339-4906; Fax: 970-622-9436 www.waterfallcenter.com Loveland, CO

Supplier of natural, granite, moss-covered water features painstakingly built to capture the natural beauty of the rocks.



The geometric pedestal fountain, #1419, from ROSSATO GIOVANNI is from their catalog of varied fountain designs, from highly ornamental to simple Classic.

#### ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711 www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, benchseats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of 10 ft. Natural stone; non-load-bearing; 25 in. dia. max. Write in No. 6110



Joel Schwartz of SCHWARTZ'S FORGE created a stunning wrought-iron fountain and gate combination for this handsome manorial garden.

SCHWARTZ'S FORGE & METALWORKS, INC. 315-841-4477; Fax: 315-841-4694 P.O. Box 205, 2695 Route 315 Deansboro, NY 13328

For 22 years, this architectural-metal company has designed and produced stair railings/balustrades, gates, doors, and fences with careful attention to detail. *Write in No. 1218* 

#### TEXAS CARVED STONE, INC. 254-793-2384; Fax: Same as phone 6621 Hwy 195 Florence, TX 76527

Fabrication of hand-carved ornamental limestone: mantels, entries, fountains, architectural elements. Carvers are capable of working in any period or style. Write in No. 1055

#### VULCAN SUPPLY CORP. 802-893-0512; Fax: 802-893-0534 P.O. Box 100 Westford, VT 05494

Specialists in replication of historic architectural sheetmetal ornamentation; custom and stock finials, weathervanes, cornices, vented ridge cresting, leader boxes, cupolas, roof vents, and more; all periods and styles.

#### WATERFALL CREATIONS, INC. 501-991-3000, 501-609-1427 8649 Albert Pike Rd. Royal, AR 71968

Designs and builds waterfalls and ponds, duplicating natural rock by hand-sculpting a cement outer coating over a steel base.



The "Whitefeather Cascade" fountain from WATERFALLS OF NATURE uses a small tabletop pump hidden in its three-tier design. It can be used indoors or out, and measures 20 in. high  $\propto$  20 in. wide  $\propto$  20 in. deep.

#### WATERFALLS OF NATURE 718-543-2770; Fax: 718-543-3606 5605 Independence Ave. Bronx, NY 10471

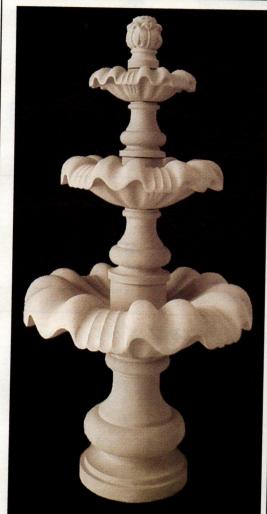
Importer of lightweight fiberglass water features that are molded on natural rocks and have a finish of genuine stone; installed easily, indoors or outdoors.



# EXAS CARVED STONE













exas Carved Stone, L.P. produces architectural and sculptural, hand-carved limestone pieces. Projects range from restoration carving on century-old buildings to ornamental stonework for commercial and residential settings.

We create original designs or can work from architectural drawings or photographs. Please call, write, or visit us on the web for additional information and pricing.

> Texas Carved Stone, L.P. 6621 Hwy. 195 Florence, TX 76527 Ph. (254) 793-2384 Fax (254) 793-2693 www.texascarvedstone.com



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## Wouldn't you like a custom water feature at a non-custom price ....?



Starburst



Rocket



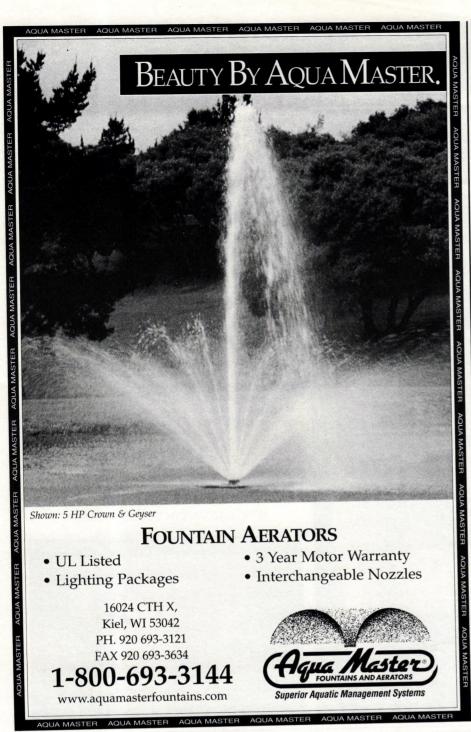
#### Introducing the Instant Fountain from Otterbine, everything you ever wanted in a water feature and more ....

- Three interchangeable spray patterns including one water management tool!! -shown above
- This 1/2 hp unit is great for smaller ponds & lakes. The mini power control center includes Ground Fault Interrupter, 24 hour timer and is available in 115v or 230v.
- Rocket and Phoenix patterns are adjustable. Pick the pattern and adjust it however you like!
- Maintenance free stainless steel and thermal plastics unit !! No need to ever change oil or seals. Exceptional 18 month warranty!

....for as little as \$1399.00



Otterbine Barebo, Inc., 3840 Main Road East, Emmaus, PA 18049 1-800-AER8TER (237-8837) USA (610)965-6018 Fax: (610) 965-6050 www.otterbine.com E-mail: aeration@otterbine.com



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From the elegant to the whimsical, FLORENTINE CRAFTSMEN has been making the finest in garden ornaments, statuary, fountains and furniture for over seventy years. Our extensive collection includes hand-crafted items made of lead, iron, aluminum, bronze and stone. Please visit our showrooms or send \$5.00 for our new 48 page catalogue of over 400 items.

TLORENTINE CRAFTS/MEN inc.

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**Antique Reproductions Fireplaces & Fountains** 

**Import French Limestone** Antique Fireplaces, **Terra Cotta & Roof Tiles** 

1438 S. Robertson Blvd. Los Angeles, CA 90035 Phone: 310-278-9829 Fax: 310-278-9651 www.limestoneconcept.com



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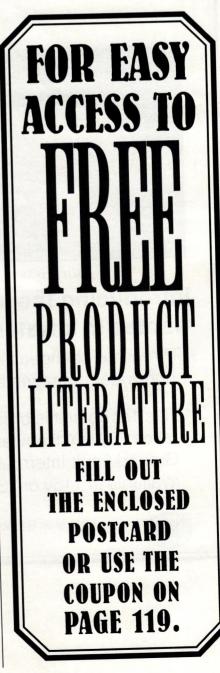
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maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than you'll find on any other site.

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# SCULPTURE & GARDEN ORNAMENT

# Sculpture, Extending into the Garden

IF your client's love of art and ornament extends outside to the garden, you'll want to consult the following Guide to Sculpture and Garden Ornament. Both stock and custom work is represented on the list. Though working in very different styles, large-scale commissioned works are the purview of several sculptors on the list. Custom-casting studios and foundries are on the list, as are companies carrying huge catalogs of stock designs, from decorative figurative creatures and figurines to the functional pool, fountain bowls, and coping.

ARCHER SCULPTURE 800-785-6531; Fax: 801-328-9150 www.archersculpture.com Salt Lake City, UT

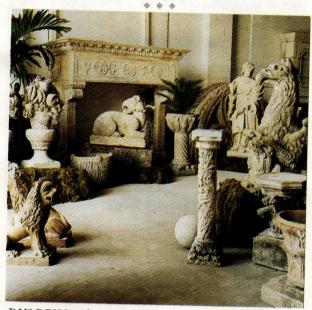


Entitled "Freedom's Dance," this figurative bronze from ARCHER SCULPTURE is but one example of their fine-arts work.

Specialist in sculpting the human form in freestanding or bas-relief formats; from small interior pieces to monumental works. Custom work as well as stock items available.

> ARCHITECTURAL ADDRESS 714-237-1606; Fax: 714-237-1601 3081 East Miraloma Ave. Anaheim, CA 92806

Manufactures cast-stone address products and exterior ornamental products with architectural designs and finishes. Write in No. 2050



DHS DESIGNS has added many elements of myth and allegory to its line of sculpted offerings.

DHS DESIGNS 410-280-3466; Fax: 410-280-8729 86 Maryland Ave. Annapolis, MD 21401

Carved French limestone mantels, I6th to I9th c. Also, architectural artifacts; antique garden ornaments

(18th- to 20th-c. statuary, fountains, urns, benches), antique continental furniture and decorative arts. *Write in No.* 773



Sculpting figures in the Classical tradition, DMS STUDIOS transforms marble and limestone into ethereal creations.

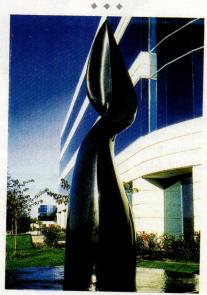
DMS STUDIOS 718-937-5648; Fax: 718-937-2609 www.dms-studios.com Long Island City, NY

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and elements. Will design, sculpt, or fabricate anything in stone or metal. Marble, limestone. Write in No. 9100



FLORENTINE CRAFTSMEN's "Lifesize Seated Boy with Flute" is a 48-in.-high-x-50-in.-wide bronze figure, which can sit on a wall, the edge of a pool, or a bench, as shown.

FLORENTINE CRAFTSMEN 800-876-3567; Fax: 718-937-9858 www.florentinecraftsmen.com Long Island City, NY Garden ornaments, fountains (freestanding and wall-mounted), statuary, urns, planters, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Custom work a specialty. *Call for more information*.



GERALD SICILIANO's "Balena" is a recent large-scale outdoor commission, made of black African granite.

GERALD SICILIANO/ STUDIO DESIGN ASSOCIATES 718-636-4561; Fax: Same as phone www.concentric.net/~gsstudio Brooklyn, NY

Custom and commissioned sculpture in classical and modern styles meticulously crafted in the highest quality materials. Durable and elegant pedestal, wall-mounted, garden, and plaza sculpture on time and within budget. *Write in No. 187* 

HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 201 Heller Place Bellmawr, NJ 08031

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Garden ornament. Custom-design capabilities. *Write in No. 4020* 

HUTTON METALCRAFTS 888-479-1748; Fax: 570-646-7778 www.poconomts.com/hutton Pocono Pines, PA

Handmade, interior and exterior, solid-copper and solid-brass lighting fixtures; Early American, ornamental, log-cabin lighting, since 1973. Write in No. 2853

LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles,

SPRING 2000 ◆ 57 ◆ PERIOD HOMES



DHS DESIGNS specializes in exquisitely carved period French limestone mantels from the Loire Valley. Dating from the 16th-19th centuries, the styles range from Renaissance to Neoclassical. For the discerning few who won't settle for reproductions. For more information, please call Kirsten Cleveland at DHS DESIGNS (or e-mail: antiques@dhsdesigns.com), or visit our Website: www.dhsdsigns.com

#### DHS DESIGNS

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#### **CUSTOM CAST STONE ADDRESSES**



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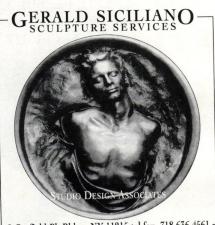
ARCHITECTURAL ADDRESS

3081 East Miraloma Anaheim, CA 92806

WRITE IN NO. 2050



WRITE IN NO. 6110

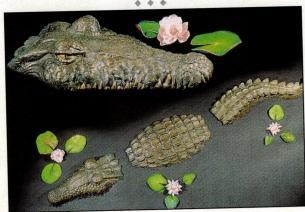


9 Garfield Pl. Bklyn. NY 11215 tel.fax. 718.636.4561 WRITE IN NO. 187

#### BUYING GUIDE TO

# SCULPTURE & GARDEN ORNAMENT

antique terra cotta. Write in No. 5390



The Foundry at MAX-CAST offers such fanciful diversions as this lawn 'gator, as well as more-formal bronze garden sculpture.

MAX-CAST 319-656-5365; Fax: 319-656-3187 www.kctc.net/max-cast Kalona, IA

Full-service metal foundry and gallery: art sculpture and restoration hardware in cast iron, bronze, and aluminum. Also, several garden-variety sculptures.

> OLD WORLD STONE CARVING 614-280-1608; Fax: 614-280-1609 www.oldworldstonecarving.com Columbus, OH

Custom design and fabrication of work in carved limestone, marble, granite, wood, glass, bronze. Handcarve and -sculpt everything, from classical Georgian architectural ornament to contemporary furniture, sculpture, fountains, etc. *Write in No.* 2750

ROCOCO REVIVAL STUDIO 416-463-8301; Fax: Same as phone www.interlog.com/~rococo Toronto, Ont., CANADA

Studio produces limited-edition hand-cast garden fountains, architectural ornaments, garden plaques, tiles, decorative planters, stepping stones, and wall brackets in Renaissance, Rococo, and Victorian styles.



These striking urns from quarried Vincenza limestone are just one of many formal garden "statements" available from ROSSATO GIOVANNI.

ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711 www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, bench-

seats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of I0 ft. Natural stone; non-load-bearing; 25 in. dia. max. Write in No. 6110



This sylvan deity, carved by TEXAS CARVED STONE, would be an ideal decoration for a garden wall or wall fountain.

TEXAS CARVED STONE, INC. 254-793-2384; Fax: Same as phone 6621 Hwy 195 Florence, TX 76527

Fabrication of hand-carved ornamental limestone: mantels, entries, fountains, architectural elements. Carvers are capable of working in any period or style. Write in No. 1055





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# LANTERNS & EXTERIOR LIGHTING

# Lighting the Way

CREATING a mood or illuminating the outside of a house for peace of mind is easy with the appropriate lighting. We've compiled a list of lighting manufacturers and distributors, which includes lanterns, post lights, porch lights, and garden lights in a wide range of styles and materials.

Copper and brass lanterns in styles including Early American and Colonial, Arts & Crafts, and Mission are available from a variety of companies on the list.

In addition, the gas light is alive and well, manufactured by six of the companies listed in the following Buying Guide, in addition to their lines of electrically powered lights

#### AUTHENTIC DESIGNS 802-394-7713; Fax: 802-394-2422 www.authentic-designs.com West Rupert, VT

Hand-crafted Early American and Colonial lighting fixtures in brass, copper, and Vermont maple; interior and exterior. Over 250 standard designs; custom sizes available. *Write in No. 60* 

This classic brass wall sconce by BALL & BALL LIGHTING measures 15 in.  $\times$  48 in.

#### BALL & BALL LIGHTING 610-363-7330; Fax: 610-363-7639 www.ballandball-us.com Exton, PA

Large line of authentic historic lighting and lanterns, both interior and exterior; 18th, 19th, and early-20th centuries. Custom lighting a specialty. Write in No. 7660 for Lighting & No. 2930 for Hardware

BEVOLO GAS & ELECTRIC LIGHTS 504-522-9485; Fax: 504-522-5563 www.bevolo.com New Orleans, LA Hand-riveted, antique-copper, natural-gas, propane, and electric fixtures for homes, commercial landscapes, and streetscapes; custom scaling and style proposal of your project available.

#### BRANDON INDUSTRIES, INC. 800-247-1274; Fax: 972-542-1015 www.brandonmail.com McKinney, TX

Manufacturer/distributor of traditionally styled heavy cast-aluminum mailboxes, exterior post-mounted lanterns, and signage. Write in No. 73



BRASS LIGHT GALLERY's "Classic Exteriors" collection includes these model #EX-5107-A15-CC carriage lanterns and gold-white glass shades. The fixtures measure 7 in. wide  $\propto 15$  in. high.

#### BRASS LIGHT GALLERY, INC. 800-243-9595; Fax: 800-505-9404 www.brasslight.com Milwaukee, WI

Designer and manufacturer of interior and exterior lighting for residential and commercial spaces. Vintage-lighting-restoration services available. *Write in No.* 8890

#### CHARLESTON LIGHTING & MFG., INC. 800-661-9224; Fax: 334-473-0306 www.charlestonlighting.com Mobile, AL

Handmade copper lanterns available in a variety of gas or electric sources. Comprehensive selection of designs makes an appropriate choice for virtually all settings, including residences, street lighting, & commercial ap-

plications. Write in No. 772



This carriage lantern from CHARLESTON LIGHTING is just one of the gas-lit fixtures the company produces.

## CLASSIC ARCHITECTURAL SPECIALTIES 800-662-1221; Fax: 972-552-9054

www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Wood, polymer-composite columns; load- and non-load-bearing columns; 36 in. dia. x up to 26 ft. high. Write in No. 4200

#### CLASSIC LIGHTING DEVICES 860-267-8814; Fax: 860-365-0254 www.classiclightingdevices.com East Hampton, CT

Handmade reproductions of period lighting; interior & exterior lanterns; post, wall brackets, or hanging styles; chandeliers, wall sconces; natural & period finishes. Alterations, replications, repairs, & custom designs welcome. *Write in No. 1331* 



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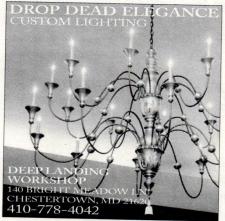


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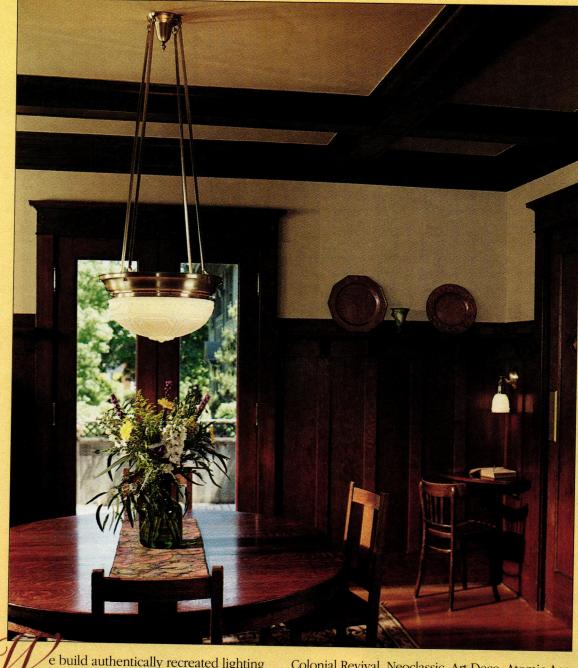
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# LANTERNS & EXTERIOR LIGHTING



CLASSIC LIGHTING DEVICES' L21 series exterior lantern is available in three sizes, and finishes including old distress tin, old brass, oxidized copper, old copper, and old bronze, and is fabricated in either solid copper or brass.

#### COPPER HOUSE 800-281-9798; Fax: 603-736-4921 www.thecopperhouse.com Epsom, NH



The post-mounted #3053 lantern from COPPER HOUSE measures 10 in.  $\times$  10 in.  $\times$  22-1/2 in. and is available in five finishes.

Hand-crafted copper and brass lighting, standard and custom, for interior and exterior. Also, weathervanes made of copper; finials custom-made to spec. All products made using only solid copper and brass, no plated metal. *Call for more information*.



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#### CROSSWINDS INTERNATIONAL 919-489-6183; Fax: Same as phone www.crosswindsintl.com Durham, NC

Importer of cast-aluminum streetlamps, lanterns, garden accessories, and solid cast-brass chandeliers from Holland. Write in No. 173

#### DAHLHAUS LIGHTING 718-599-5413; Fax: Same as phone www.dahlhaus-leuchten.de Brooklyn, NY

Distributor of cast-metal site furnishings, including fountains, benches, bollards, & signs. Specialist in lighting for residential, commercial, & civic sites; collection includes street lamps and lanterns, ornaments, and mailboxes. *Write in No.* 2767

#### DEEP LANDING WORKSHOP 410-778-4042; Fax: 410-778-4070 140 Bright Meadow Lane Chestertown, MD 21620

\* \* \*

Hand-crafted custom lighting fixtures in wood, tin, brass, or copper. Also, a line of Colonial-based designs. Finishes from gold leaf to faux rust. Write in No. 809



FAUBOURG LIGHTING's period fixtures are available in both gas and electrical options. This gas-unit wall bracket has both top and bottom scrolls, and is available in 18-, 21-, 24-, and 27-in. sizes.

#### FAUBOURG LIGHTING, INC. 800-803-7518; Fax: 601-894-5195 www.faubourglighting.com Hazlehurst, MS

Company designs and fabricates historical gas and electric lighting, hand-crafted in copper. Interior, exterior, post-mounted, and gas-burning lighting. Custom work a specialty. Write in No. 424

#### FINE ARCHITECTURAL METALSMITHS 914-651-7550; Fax: 914-651-7857 P.O. Box 30 Chester, NY 10918

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#### FOXFIRE LIGHTING 707-668-1708; No Fax www.reninet.com/foxfire Blue Lake, CA

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#### GAS & ELECTRIC ARCHITECTURAL LIGHTING 713-464-9319; Fax: 713-464-6495 1756 Blalock Drive Houston, TX 77080

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Firm produces a hand-crafted mountain-rustic lighting line called the "Mountain Moose Collection" and will introduce two new lines, one in the French Country

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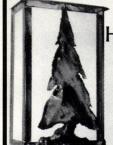
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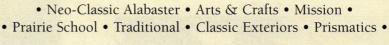
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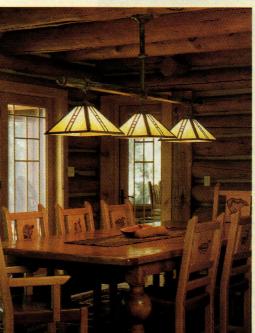
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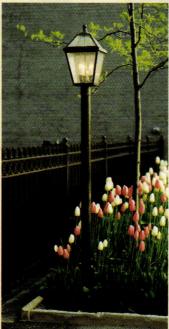


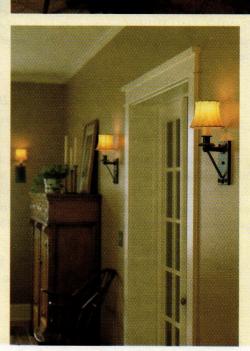












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# LANTERNS & EXTERIOR LIGHTING

style and the other in the Arts & Crafts tradition in the fall of 2000.



HANDELMAN STUDIOS incorporated the house number into this custom exterior post lantern. Their catalog includes a number of stock styles as well.

#### HANDELMAN STUDIOS 805-962-5119; Fax: 805-966-9529 www.stevenhandelmanstudios.com Santa Barbara, CA

Traditional hand-crafted iron and brass lighting; outdoor lanterns, chandeliers, wall sconces, table and floor lamps, and flush mounts. Custom designs, sizing, and hand-applied finishes. Also, firescreens, entry gates, furniture, and hardware. *Write in No. 483* 

#### HISTORICAL ARTS & CASTING, INC. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT

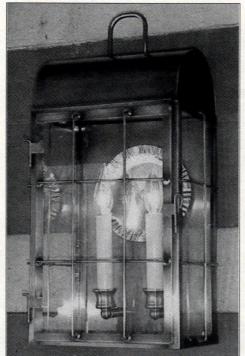
Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast aluminum, bronze, cast iron; load- and non-load-bearing. Write in No. 1210



Lanterns from HURRICANE CREEK STAINED GLASS include indoor and outdoor lighting with the company's signature stained glass and Arts & Crafts styling.

#### HURRICANE CREEK STAINED GLASS 707-884-4693; Fax: Same as phone www.hclampworks.com Gualala, CA

Hand-crafted copper and glass lamps in the Arts & Crafts and Mission styles, for interior, exterior, and garden applications. *Write in No. 1301* 



Solid copper and brass give a warm patina to the Lexington lantern from HUTTON METALCRAFTS. The fixture, 17-3/4 in. tall x 8-3/4 in. wide, was band-crafted in their workshop.

#### HUTTON METALCRAFTS 888-479-1748; Fax: 570-646-7778 www.poconomts.com/hutton Pocono Pines, PA

Handmade, interior and exterior, solid-copper and solid-brass lighting fixtures; Early American, log-cabin lighting. Established 1973. *Write in No. 2853* 

#### J. GRANEY METAL DESIGN 413-528-6744; Fax: 413-528-6749 1920 North Main St. Sheffield, MA 01257

Forged metalwork in classical and contemporary designs in various metals; gold leaf; exotic finishes. Railings, gates, entryways, furniture, lighting; design and installation service; historical restoration. *Write in No.* 4840

#### LUNA BRONZE, INC. 435-657-2945; Fax: 435-654-6632 www.lunabronze.com Heber City, UT

Custom lighting and architectural pieces in bronze and other media. All lighting is UL-tested and approved. Street lighting, chandeliers, sconces, lanterns. Restoration work.

#### MAGNIFLOOD, INC. 516-226-1000; Fax: 516-226-4444 www.magniflood.com Amityville, NY

Manufacturer of a quality line of decorative lampposts, coordinating bollards, and lighting fixtures with turn-of-the-century charm and appeal.

\* \* \*

#### MICHAELS' LIGHTING 507-454-5560; Fax: 507-452-1212 www.michaelslighting.com Winona, MN

Custom-lighting manufacturer for interior and exterior; chandeliers, sconces, porch fixtures, and lanterns. Works in traditional and contemporary styles; builds to suit designer and owner; restoration experience.

#### NAUSET LANTERN SHOP 800-899-2660; Fax: 508-240-7157 www.nauset-lantern.com Orleans, MA

Hand-crafted replications of Early American and Colonial exterior and interior lighting fixtures.



Exterior lanterns available from NEW YORK GAS LIGHTING include the ornate and elegant EC117 lantern, a 3-light castbrass fixture available with antique gold or verde finishes. The fixture measures 14 in. dia. x 30 in. high and extends 19 in.

#### NEW YORK GAS LIGHTING CO. 212-529-2651; Fax: 212-529-7811 195 Bowery New York, NY 10002

Solid brass, bronze, and crystal chandeliers, lanterns, sconces, table and floor lamps. Both interior and exterior lighting available in gas-burning applications. *Write in No. 5380* 



Installed with a metal halide lamp, NEWSTAMP's fixture #132P is 17-1/4 in. wide x 35 in. high and can be fitted for H.P.S. or incandescent sources.

#### NEWSTAMP LIGHTING CO. 508-238-7071; Fax: 508-230-8312 www.newstamplighting.com North Easton, MA

Custom indoor and outdoor lighting fixtures in all styles in copper, brass, and terne metal. All energy sources, including gas. Catalog available for Colonial-

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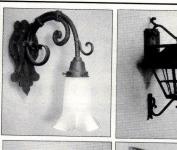
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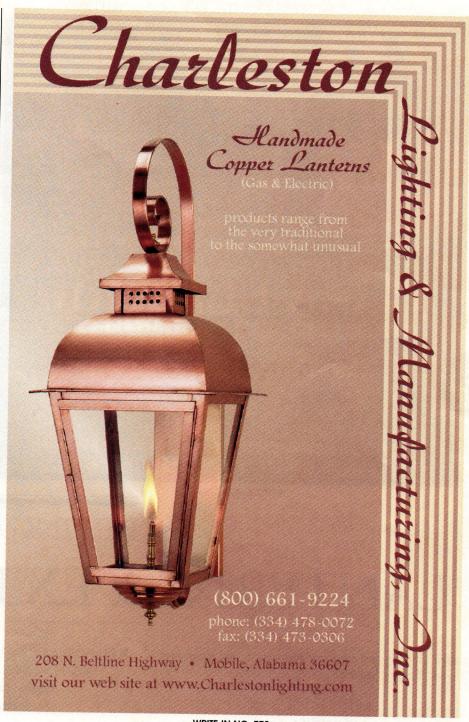
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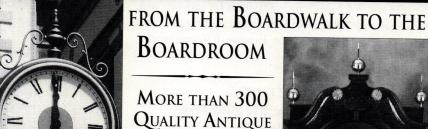
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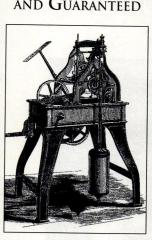


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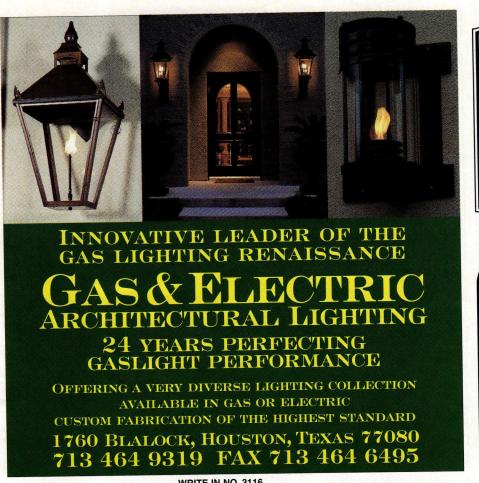
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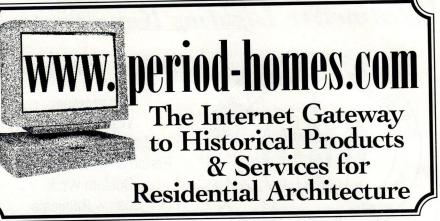


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#### **BUYING GUIDE TO**

# LANTERNS & EXTERIOR LIGHTING

style fixtures and lanterns; restoration and reproduction. Write in No. 800

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> PRIMELITE MFG. 516-868-4411; Fax: 516-868-4609 407 S. Main St. Freeport, NY 11520

Manufactures garden lights, posts, post lights, and wall brackets in cast- or spun-aluminum; all finishes; also, illuminated bollards.



The Wilson model W236 Old English lantern from REJUVENATION LAMP & FIXTURE is U.L. listed for locations exposed to inclement weather. The company recommends the following finishes for outdoor use: verde antique, burned or matte antique brass, black enamel, unlacquered polished brass, or, shown here, mottled brass. The 12-in.-tall fixture projects 9 in. and is 6 in. wide.

REJUVENATION LAMP & FIXTURE CO. 888-343-8548; Fax: 800-526-7329 www.rejuvenation.com Portland, OR

Manufactures Victorian, Arts & Crafts, Colonial Revival, Art Deco, and Neoclassic solid-brass reproduction lighting. Over 280 authentic interior & exterior fixtures, II finishes; custom capabilities for all types of construction. Write in No. 7630

> RENAISSANCE COMPANIES 805-688-6222; Fax: 805-686-4044 486 First Street Solvang, CA 93463

Traditional street clocks, steeple clocks, illuminated clocks, and public clocks made to order; inventory of over 300 quality antique clocks, fully restored and guaranteed. Write in No. 6470

> ROY ELECTRIC CO. 800-366-3347; Fax: 908-317-4629 www.westfieldnj.com/roy Westfield, NJ

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TIFFANY LANDSCAPE LIGHTING 218-937-5176; Fax: 218-937-5175 www.tiffanyII.com Hawley, MN

Manufacturer of stained-glass and copper, low-voltage landscape lighting fixtures.

> VULCAN SUPPLY CORP. 802-893-0512; Fax: 802-893-0534 P.O. Box 100 Westford, VT 05494

Specialists in replication of historic architectural sheetmetal ornamentation; custom and stock finials, weathervanes, cornices, vented ridge cresting, leader boxes, cupolas, roof vents, and more; all periods and

> WALPOLE WOODWORKERS 508-668-2800; Fax: 508-668-7301 www.walpolewoodworkers.com Walpole, MA

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Full line of 6-ft.-x-8-ft. to 15-ft.-x-40-ft. modular small buildings; many options and details to personalize cabanas, garden sheds, studios, stables, and gazebos. Also, quality cedar fences; outdoor furniture, lamp posts. Write in No. 280

> WARD INDUSTRIES 219-825-2548; Fax: 219-825-5645 58582 State Rd. 13 Middlebury, IN 46540

. . .

Custom manufacturer of commercial and high-end residential and decorative street lighting. Specialist in Victorian-style copper lanterns in incandescent, HID, and gas-power.

> WAYSIDE FENCE CO. 800-847-7789; Fax: 631-968-6928 www.waysidefence.com Bay Shore, NY

Manufacturer of a full line of red cedar arbors and pergolas, in widths from 3 to 8 ft.; matching gates are available. Smaller sizes can be shipped UPS. Also, lamp posts. Write in No. 4260

> THE WOODWRIGHT CO. 252-243-9663; Fax: 252-237-5502 www.thewoodwrightco.com Elm City, NC

Manufacturer of a Western red cedar lamp posts; solid timbers are center-drilled. Available in a variety of sizes and styles. Posts can be shipped via UPS.

# BUYING GUIDE TO BALUSTRADES

# Divide & Conquer

THE word "balustrade" is unfortunately vague. As used in common parlance, the term can cover anything from lathe-turned stone balusters done in the manner in Renaissance Italy, to a plain welded-iron railing. Because of this issue's focus on Classicism in residential architecture, in this Buying Guide we're paying special attention to the Classical balustrade, with its squat round column-like balusters and broad flat top rail. An invention of Renaissance architects, the Classical balustrade is a visually majestic way to divide space and channel pedestrian traffic.

Balustrades are available today in a broad range of materials. If your project budget permits, you can still get lathe-turned natural stone balustrades in limestone and other stones. At the other end of the cost scale, balustrading is available in FRP and various polymer formulations. And somewhere between polymer and natural stone on the cost scale are balustrades in precast concrete and cast stone. This Buying Guide also includes a number of metalwork artisans who will produce railings in steel and other metals.

# ARCHITECTURAL PRODUCTS BY OUTWATER, LLC 800-835-4400; Fax: 800-835-4403 www.outwater.com Wood Ridge, NJ

Complete collection of columns and capitals, available in interior and exterior Classical, Colonial, Non-Tapered, Plain, Fluted, Round, and Square structural and architecturally correct formats, in numerous media and sizes. Wood, polymer-composite, plaster/gypsum, cast-aluminum, fiberglass, polyethylene, metal columns; load- and non-load bearing; 36 in. dia. up to 26 ft. high.

#### CLASSIC ARCHITECTURAL SPECIALTIES 800-662-1221; Fax: 972-552-9054 www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Wood, polymer-composite columns; load- and non-load-bearing columns; 36 in. dia. x up to 26 ft. high. *Write in No. 4200* 

CONCRETE DESIGNS INC. manufactures a wide variety of balustrade shapes for residential applications, such as this balcony rail.

CONCRETE DESIGNS INC. 800-279-2278; Fax: 520-624-3420 3650 S. Broadmont Dr. Tucson, AZ 85713

Manufactures over I600 precast-concrete & GFRC items, including moldings, door & window surrounds,

balustrades, columns, mantels, site furnishings. Custom work available; standard line of columns; capitals & bases in various colors. Cast stone; non load-bearing; 22 in. dia. x any size high.

#### DMS STUDIOS 718-937-5648; Fax: 718-937-2609 www.dms-studios.com Long Island City, NY

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and balustrade elements. Will design, sculpt, or fabricate anything in stone or metal. Marble, limestone. Write in No. 9100

## FINE ARCHITECTURAL METALSMITHS 914-651-7550; Fax: 914-651-7857

www.iceforge.com Chester, NY

Complete design and fabrication service for custom stairs and grillework. Concept development, scaled shop prints, full metalworking capabilities, and installation. Hot-forge and meticulous handwork; styles from Colonial to Arts & Crafts. Materials: hot-forged iron, brass, bronze, aluminum, and stainless steel. Specialty patinations and surface finishes. *Write in No.* 2640

#### GABY'S SHOPPE 800-299-4229; Fax: 214-748-6644 www.gabys.com Dallas, TX

Hand-crafted wrought-iron furniture, tables, chairs, chandeliers, floor and table lamps, drapery hardware, and balcony railings and balustrades. Write in No. 2520



This HADDONSTONE Flat Side run-in balustrade with K533G balusters and T925 under-copings is one of the many baluster and cap-rail options you'll find in the company catalog.

#### HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Balustrades and pier posts. Custom-design capabilities. *Write in No.* 4020

#### J. GRANEY METAL DESIGN 413-528-6744; Fax: 413-528-6749 1920 North Main St. Sheffield, MA 01257

Forged metalwork in classical and contemporary designs in various metals; gold leaf; exotic finishes. Railings, balustrades, gates, entryways, furniture, lighting; design and installation service; historical restoration. Write in No. 4840

#### LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. *Write in No. 5390* 



MANDISH sells molds for creating exterior elements, including balusters and components for balustrades, such as this cast-stone rail.

#### MANDISH RESEARCH INTERNATIONAL 321-267-2561; Fax: 321-268-1972 www.mandish.com Mims, FL

Producer of composite fiberglass molds for architectural precast concrete; columns, archways, planters, balustrades, and more. Stock column molds from 8 to

# BUYING GUIDE TO BALUSTRADES

12 ft. Custom molds available. Molds for cast-stone columns; 18 in. dia. x up to 12 ft. high. Write in No. 875

#### MANOR STYLE, LTD. 800-325-2188; Fax: 410-298-0848 6741 Whitestone Rd. Baltimore, MD 21207

Custom cornices and decorative elements produced in lightweight, preformed polymer or GRG. Also, fiberglass and polymer columns and balustrades. National Focal Point distributor. *Write in No.* 703



Architecturally correct balustrades systems from MELTON CLAS-SICS are available in fiberglass, marble/resin composite, cast stone, synthetic marble, high-density polyurethane, and a variety of paintand stain-grade wood species.

#### MELTON CLASSICS, INC. 800-963-3060; Fax: 770-962-6988 www.meltonclassics.com Lawrenceville, GA

Balustrades and columns in cast stone, synthetic stone, fiberglass, or polyurethane. "MarbleTex" balustrades have integral coloration and require no painting. Radius stairs, radius railings, and custom baluster designs available in "MeltonStone."

#### MOHAMAD WOOD TURNING CO. 718-417-0025; Fax: 718-417-0021 28 Meadow St. Brooklyn, NY 11206

Specializes in custom wood spirals, turnings, balusters, and columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns available. Wood; 18 in. dia. x up to 10 ft. high.

#### OLD WORLD IRON, INC. 972-484-9926; Fax: 972-484-9758 www.oldworldiron.com Dallas, TX

Custom hand-forged wrought-iron stair railings, balconies, doors, and gates. Firm will pre-measure, deliver, install, or ship FOB Dallas. *Write in No. 332* 

#### ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711 www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, benchseats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of I0 ft. Natural stone; non-load-bearing; 25 in. dia. max. Write in No. 6110



The architectural precast-concrete systems from STONEX feature not only four different baluster options, but also various pier and top rail choices, creating affordable, elegant balustrades such as this one.

#### SCHWARTZ'S FORGE & METALWORKS, INC. 315-841-4477; Fax: 315-841-4694 P.O. Box 205, 2695 Route 315 Deansboro, NY 13328

For 22 years, this architectural metal company has designed and produced stair railings/balustrades, gates, doors, and fences with careful attention to detail. Write in No. 1218

#### STONEX CAST PRODUCTS 732-938-2334; Fax: 732-919-0918 www.stonexonline.com Farmingdale, NJ

Baluster and rail system; quoins, window sills & surrounds, wall copings, splash blocks, pier caps, and much more in cast stone; seven styles of balusters; curved railings available. Write in No. 507



Urethane millwork from STYLE-MARK includes 12-in. balustrade systems, which can feature curved rails, detailed newel posts, and a variety of post-cap options.

#### STYLE-MARK, INC. 800-446-3040; Fax: 419-445-4440 www.style-mark.com Archbold, OH

Large- to small-scale, low-maintenance, cast-urethane balustrade systems, from curved-top & bottom rails to newel posts and installation hardware. All components are reinforced to meet stuctural building-code requirements.

#### TECHCRETE ARCHITECTURAL PRECAST 305-688-1461; Fax: 305-688-3107 www.techcreteprecast.com Opa Locka, FL

Wide range of cast-stone architectural elements, including balustrades in coral-stone finish called Faux stone or keystone. Also, columns, fountains, wall cap and surrounds, blueprinted cast-stone veneer, stair risers, and more.



TECHCRETE produces cast-stone balustrades in a coral finish, available in off-white or light-buff colors.

#### TENNESSEE FABRICATING CO. 901-725-1548; Fax: 901-725-5954 2025 York Avenue Memphis, TN 38104

Wholesale supplier of ornamental metal castings and forgings for stairs, balustrades; posts and finials used in the production of mailboxes. *Write in No. 5180* 

\* \* \*

#### TEXASTONE QUARRIES 915-354-2569; Fax: 915-354-2669 www.texastone.com Garden City, TX

Firm quarries four different limestones from which columns and capitals are produced on order; three different-size lathes to produce columns and balusters. Natural stone columns, balustrades.

#### VICTORIANA EAST 856-546-1882; Fax: 856-546-1883 www.victorianaeast.com Audubon, NJ

Manufacturer of Victorian- and Colonial-style exterior architectural elements for the home and garden. Porch elements.

#### WIEMANN IRONWORKS 918-592-1700; Fax: 918-592-2385 www.wiemanniron.com Tulsa, OK

Since 1940, firm designs, fabricates, and installs fine forged architectural and ornamental metalwork for a national market. Residential and commercial. Custom finishes. CAD services. NOMMA's most award-winning metal fabricator. *Write in No. 1223* 

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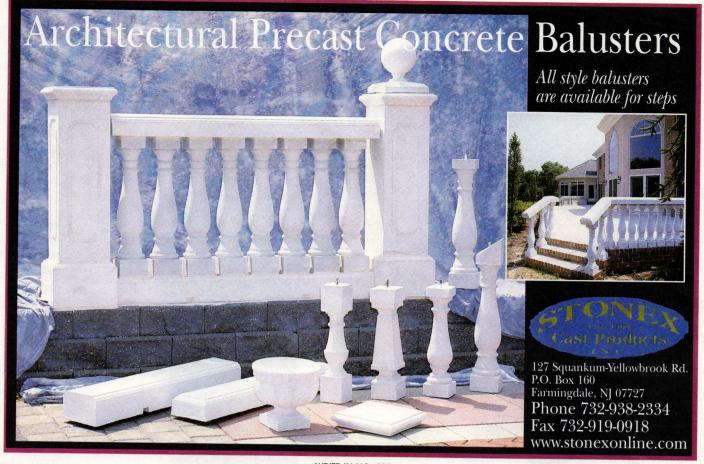
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maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than, you'll find on any other site.

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WRITE IN NO. 507

## **BUYING GUIDE TO** MAILBOXES

## From Pen to Post

SURELY, no waiting e-mail can match the thrill of discovering a stamped, handwritten letter from a far-off friend or relative peeking out of a pile of catalogues and bills. Although the "great art o' letter-writin," as Dickens termed it, is currently on the decline, it does make those rare throwbacks even more welcome and appreciated.

To protect these precious missives in period style (and yes, begrudgingly, even the bills too), whether it be from the elements or prying eyes, Period Homes offers you the following Guide to historically styled mailboxes. We'll tell you which options are wall or post-mounted, locking or decorative, or even available with matching signage and weathervanes. Peruse the following special offerings and find something to blend with the architecture of the neighborhood or community. Artistically crafted in a variety of styles from Victorian to Arts & Crafts, they're all sure to add to the curb appeal of a home.



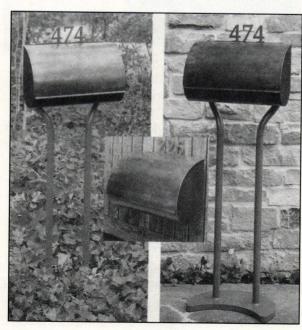
Cast-aluminum mailbox styles from AM-DIA, INC., include postand wall-mounted 19th-century styles like the ones shown here.

AM-DIA, INC. 800-483-7105; Fax: 419-424-1822 www.victorianmarketplace.com Findlay, OH

Specialist in decorative residential post- and wallmount mailboxes that are "U.S. Postmaster" approved. Also, cast-aluminum fountains, birdbaths, Victorianstyle furniture, street lighting, antique furnishings, and patio furniture.

#### BRANDON INDUSTRIES, INC. 800-247-1274; Fax: 972-542-1015 www.brandonmail.com McKinney, TX

Manufacturer/distributor of traditionally styled heavy cast-aluminum mailboxes, exterior post-mounted lanterns, and signage. Write in No. 73



The large teardrop mailbox from CHAENOMELES is available with a steel-finished stand and pedestal, which can also include the residence's house number. The box measures 18 in. tall x 18 in. wide x7-1/2 in. deep, and sits 36 in. above the pedestal.

CHAENOMELES, INC. 214-249-6785; Fax: 214-826-1693 P.O. Box 7011 Dallas, TX 75209

Custom mailbox stands and torch-cut custom house numbers. Decorative cast-bronze flagstaff holders; patented flag-display system. Large hand-crafted copper mailboxes for wall or post mounting. Write in No. 1360

> **CHARLESTON LIGHTING** & MANUFACTURING, INC. 800-66I-9224; Fax: 334-473-0306 www.charlestonlighting.com Mobile, AL

Traditional cast aluminum mailbox and lighting standards in a variety of configurations, sizes, and finishes. Also, handmade copper lanterns in either gas or electric models. Write in No. 772

\* \* \*

CROWN CITY HARDWARE CO. 626-794-1188; Fax: 626-794-2064 1047 N. Allen Ave. Pasadena, CA 91104

Wide selection of hardware, including mail slots, glass knobs, bin pulls, door and window hardware; styles include Victorian and Arts & Crafts. Write in No. 432

# BUYING GUIDE TO MAILBOXES



This "standard mail box" from CROWN CITY is far from standard, with its Victorian-style raised pattern. It is #70e in the company catalog.

#### CUSTOM HOME ACCESSORIES 800-265-0041; Fax: 916-961-9707 www.custom-mailboxes.com Fair Oaks, CA



CUSTOM HOME ACCESSORIES calls these curbside solid-brass mailboxes their "Westchester" style. This post-mounted combination is TC2-6004-SI-103, shown with a white post.

Source for such custom accessories as mailboxes (home and commercial), weathervanes in copper or aluminum, and address plaques in aluminum, bronze, or porcelain. Also historic markers, lamp posts, street signs, cupolas, finials. *Write in No.* 527

#### DAHLHAUS LIGHTING, INC. 718-599-5413; Fax: Same as phone www.dahlhaus-leuchten.de Brooklyn, NY

\* \* \*

Distributor of cast-metal site furnishings, including mailboxes, fountains, benches, bollards, & signs. Specialist in lighting for residential, commercial, & civic sites; collection includes street lamps & lanterns, ornaments, & mailboxes. *Write in No.* 2767



The cast-metal column mailbox #1528A from DAHLHAUS DISTRIBUTION harks back to another era. It has an overall height of 50-3/4 in. high x 19-3/4 in. wide x 17-3/4 in. deep.

#### GAINES MANUFACTURING, INC. 858-622-1222; Fax: 858-622-9250 www.gainesmfg.com San Diego, CA



The "Classic Mailbox" from GAINES MANUFACTURING is made from cast aluminum, and accented with six hand-polished brass pieces, including MAIL, eagle faceplates, and a solid-brass flag.

Manufactures classically designed mailboxes made of I3 separate aluminum and brass castings welded together. Lockable rear access door.

#### GARDEN ART, INC. 860-829-0707; Fax: 860-828-7535 www.garden-art-inc.com Kensington, CT

Distinctive cast-aluminum mailboxes in a variety of styles and colors, with baked-powder finish. Reliable delivery of any quantity.

#### HISTORICAL ARTS & CASTING, INC. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work, including bronze mailbox units. Cast aluminum, bronze, cast iron; load- and non-load-bearing. Write in No. 1210

#### IMPERIAL MAILBOX SYSTEMS 800-647-0777; Fax: 334-285-6635 3901 Norris Lane Millbrook, AL 36054

Maker of quality "rust-free" cast-aluminum mailboxes, street signs, and light poles.

#### J. GRANEY METAL DESIGN 413-528-6744; Fax: 413-528-6749 1920 North Main St. Sheffield, MA 01257

Forged metalwork in classical and contemporary designs in various metals; gold leaf; exotic finishes. Railings, gates, entryways, furniture, lighting, custom mailboxes; design and installation service; historical restoration. Write in No. 4840

#### LYKINS-SIGNTEK, INC. 941-591-4131; Fax: 941-591-3940 5935 Taylor Road Naples, FL 34109

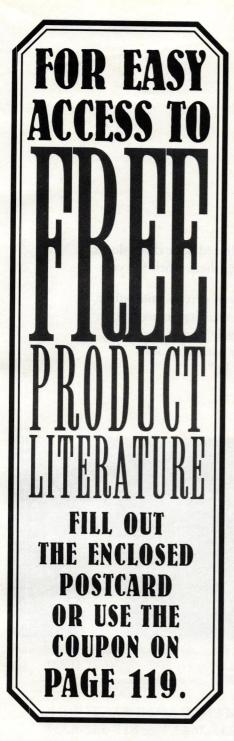
Firm custom-designs cast-aluminum, wood, and other specialty mailboxes.



TENNESSEE FABRICATING says that this Victorian-style post mailbox will make the letter carrier smile. The cast-aluminum piece is #MB2 in their catalog.

# TENNESSEE FABRICATING CO. 901-725-1548; Fax: 901-725-5954 www.tnfab.com Memphis, TN

Wholesale supplier of ornamental metal castings and forgings; also, a variety of posts and finials used in the production of mailboxes. Write in No. 5180



# Classic Aluminum Mailboxes







You will love the warmth and charm that a classic aluminum mailbox can add to your home.

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WRITE IN NO. 73



WRITE IN NO. 1360



WRITE IN NO. 527

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Written in Stonewww.american-written.com

# BUYING GUIDE TO FENCES & GATES

# Picket Yourself

YOU'LL find a wide range of fence and gate options to choose from in the following guide. We've selected over three dozen companies who provide wood, metals, and polymer options, and the hardware and accessories to make them work for you.

Gates can be personalized so that they serve as the "welcome mat" as well as defining the space between private and public realms. Ideally the fence and gate will work in harmony with its surroundings, not only providing security or privacy, but supplying sight lines which are visually appealing. In towns and urban areas, fences generally mimic the architecture of the residence. You'll find wood fences featuring pedimented posts, balusters, or pickets as well as elaborate iron fences and gates. Whether the message is "keep out" or "come on in," you'll find a fence or gate for just about any application.

#### AM-DIA, INC. 800-483-7105; Fax: 419-424-1822 www.victorianmarketplace.com Findlay, OH

Specialist in decorative residential post- and wall-mount mailboxes that are "U.S. Postmaster" approved. Also, cast-aluminum fountains, birdbaths, Victorian-style furniture, street lighting, antique furnishings, and patio furniture.

#### AMAZINGGATES.COM 800-234-3952; Fax: 505-898-5696 www.amazinggates.com Albuquerque, NM

Motorized-gate kits for contractors and do-it-yourself homeowners. Also, manufactures wrought-iron gates with posts in kit form, coupled with automatic openers.

#### ANVIL WORKS 423-334-3233; Fax: 423-334-4620 P.O. Box 392 Decatur, TN 37322

Custom-created metalwork in iron, chrome, stainless steel, brass, copper, bronze, and old distressed iron; hand-forged metal art, fabricating, antique restorations; installations, artistic metal finishes, gilding, and patinas.

#### APOLLO GATE OPERATORS 800-226-0178; Fax: 210-545-2915 www.apollogate.com San Antonio, TX

Manufacturer of low-voltage swing and slide gate operators for residential or commercial use. Solar- and AC-powered systems available; many entrance and exit options.

#### ARCHITECTURAL IRON CO. 800-442-IRON; Fax: 570-296-IRON www.capitalcrestings.com Milford, PA

Full-service restoration and custom-casting company with foundry and blacksmithing capabilities for new and restoration work. Field removal and installation services. Write in No. 3085

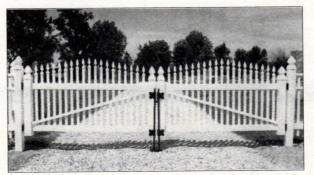
#### BAMBOO FENCER 617-524-6137; Fax: 617-524-6100 www.bamboofencer.com Jamaica Plain, MA

Bamboo products manufactured from sustainable groves planted as a tropical-rain-forest reclamation project: fencing, gates, trellises, arbors, garden accessories, and outdoor furniture. Custom work available.



BAMBOO FENCER's privacy fence fits all kinds of garden styles, creating a naturalistic backdrop for garden flora.

#### EASTERN WHOLESALE FENCE CO. 516-698-0900; Fax: 516-698-6408 www.easternfence.com Medford, NY



Pickets #V020 from EASTERN WHOLESALE FENCE are a durable, maintenance-free option for poolside or security fencing.

"Creative Mix-N-Match" system: 21 modular components for traditional wood fences and gates. Patterns include solid panels, pickets with or without ornamental tops, cut-outs, and lattice. Gates can be 3-1/2 or 5 ft. wide and any height. *Write in No.* 2804

#### FAAC INTERNATIONAL, INC. 800-221-8278; Fax: 307-632-8148 www.faacusa.com Cheyenne, WY

Specialized manufacturer of hydraulic gate operators for swing, slide, and barrier gate systems. With automatic gate operators, homeowners can enter and exit gates without having to leave their cars.

#### FINE ARCHITECTURAL METALSMITHS 914-651-7550; Fax: 914-651-7857 www.iceforge.com Chester, NY

Hand-built signature lighting: entry lanterns, foyer chandeliers, and sconces from award-winning studio. Period or fine custom styling in forged iron, coppers, and bronzes. Exotic patinations. *Write in No. 2640* 



The banded rings, broken-edge pickets, and hot-tapered finials on this estate fencing were all forged by FINE ARCHITECTURAL METALSMITHS, as were the overscale lanterns.

#### FLEX-FENCE MANUFACTURING 800-233-3623; Fax: 817-332-6327 800 N. Henderson St. Fort Worth, TX 76107

Easy-to-install, long-lasting wood fences that attach to existing fences or can be used as primary fence: 6-ft. heights in redwood and spruce; 4- and 5-ft. heights in spruce. All wood is number-I grade, unstained, not treated.



These elegant iron garden gates were fabricated by GABY'S SHOPPE.

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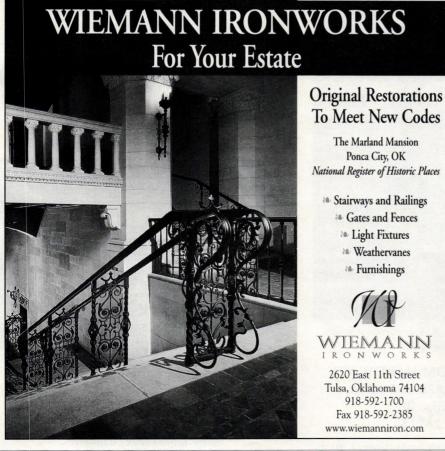
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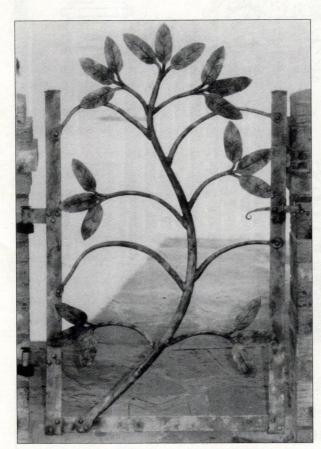
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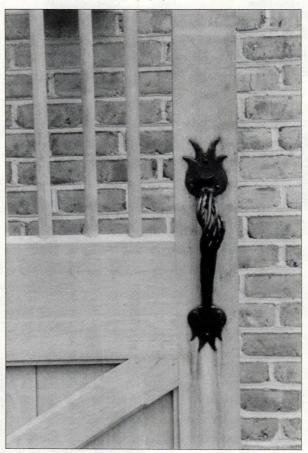
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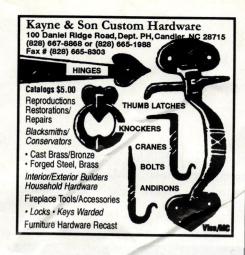
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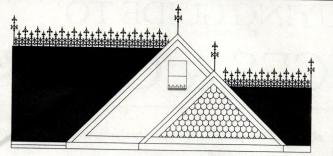
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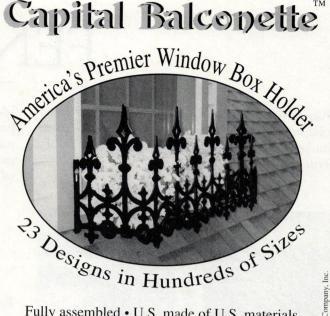
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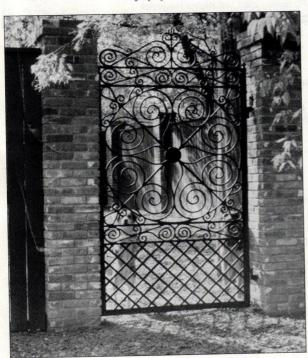
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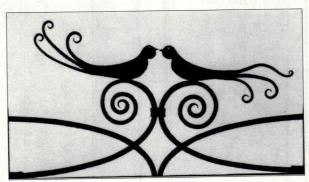
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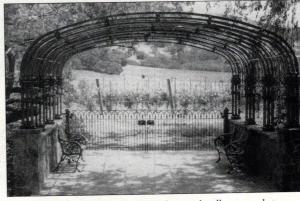
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# Enduring Columns

Columns are versatile enough to flank the porch of a rambling wood-framed farmhouse, as well as the entryway of a brick Federal-style residence. In this article, a preservation consultant gives sound column advice, and guides us through conditions assessment, material considerations, and repair-vs.-replace options.

by John Leeke

ouses with colonnaded porches and facades have been built all across America for over 200 Lyears. These classically styled homes continue to be popular because of our interest in the past and the romantic, graceful life this style of architecture symbolizes. Often a client is shaken from the peaceful interlude when a rotten column threatens to let the porch roof collapse. Then I get the call: "HELP! Our porch pillars are falling apart and the wedding is on Saturday." Well, emergency measures may be in order, but with a little more time for thoughtful planning, any column can be "put to rights."

Columns do more than just hold up the roof. They add style and historic character. Architectural columns are made up of several elements which work together to provide massive visual and structural support for the entablature and roof framework. The main shaft often stands on a round base and square plinth. The capital above terminates the column visually and serves to spread and even out the structural load taken from the span of the entablature above.

#### Assessment and Project Planning

Assessment gives you the information necessary to create an effective plan. Inspect the columns with a close and critical view to determine its condition and its value. Then determine the causes of those conditions and develop a plan that repairs existing damage and corrects the causes to prevent future damage.

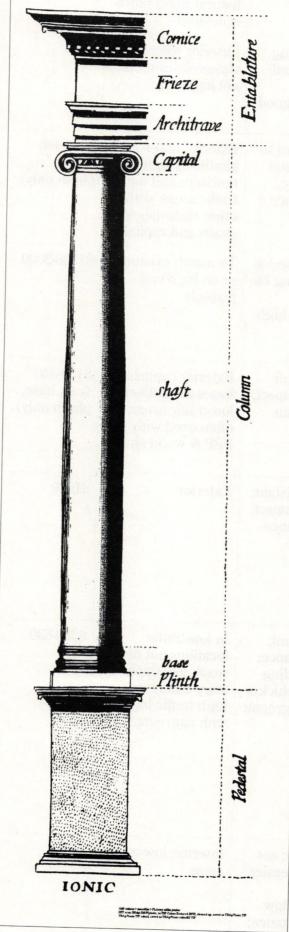
Before beginning any work on the columns, take an overall look at the situation to determine how they relate to the rest of the building. What is the condition of the foundation of the porch? What appear to be deep piers may only be stones laid on top of the ground. Brick piers may have loose and crumbling mortar. Are joists, sills, and other structural members of the floor sound and do they provide adequate support for the deck? The only way to know is to get under there with a flashlight and check it out. The front facing of the pedestal may have to be removed to check for decay in the structural sill directly behind it. What is the condition of the flooring? Check for boards weakened by decay and for loose or splintery boards. Does the structural span above the columns sag between them? Timbers may be decayed and weak. Dark streaks and peeling paint may be evidence of excessive moisture due to a gutter leak above. If this is the case, remove entablature boards for a visual inspection of the timbers beneath. If you find decay, the structural members may be too weak. Seek expert advice to make a complete assessment of the situation.

#### Column Assessment

First determine what the columns are made of and how they are constructed. Older columns may be stone, concrete, plaster, or more commonly, wood. Most wood columns are made of staves just like a barrel, but smaller-diameter columns made be made of a solid tree trunk. Column damage is most commonly found in the base parts and the lower end of the shaft. Water and sunlight are the most significant causes of damage. Columns on outside corners are more exposed to the destructive effects of the weather.

There are several ways to tell if wood columns need attention. It's easy to see sprung staves, large cracks, and chunks of rotten wood that have fallen away, but there are more subtle clues to the conditions beneath the surface.

The first line of defense against excessive moisture is a continuous film of paint covering all surfaces. Even hairline cracks allow water to soak in and cause the paint to peel down to bare wood. This type of peeling occurs near breaks in the film, at opened joints of wood,



This graphic is an adaptation from the 1669 edition of The Regular Architect, which is the first folio English translation of Vignola's Five Orders of Architecture. This first English translation was done by John Leeke (8th great-grandfather of this author). The graphic is being republished in an upcoming book, The Regular Old-House Mechanic, an adaptation of Vignola's Five Orders for 21st-century tradespeople.

or where the film has been scratched or scraped. Paint peeling away from bare wood is a sure sign of high moisture within and possible decay. Peeling also occurs over large areas because there is too much moisture within the whole column. Water vapor cannot escape through the paint film easily enough and the paint is

pushed right off the wood. There may be too much moisture in the wood or the paint film may be too thick to let moisture pass out. A paint film thicker than .025 inch (about the thickness of eight pages of this magazine) blocks the passage of moisture.

#### Wood Decay

Continuous high moisture leads to fungus decay, which weakens the wood. Use an awl or ice pick to check for decay. Stab the pick in at an angle and pry up a small piece of wood. Sound wood will break out in long fibrous splinters, but decayed wood will come up in short chunks. Or, push the pick straight into the wood. If it can be forced into the wood more than I/4 inch, suspect decay.

Sometimes a thin layer of solid wood at the surface hides extensive decay deep within. Check for this condition by rapping the surface with the ice pick's handle. A dry hollow sound may indicate decay near the surface. A lower ring to the sound may indicate decay deep within. Solid wood in sound condition gives a solid "thunk." Don't be confused by the solid ring of hollow shafts that are in good condition.

The final test for decay is to drill a hole and examine the wood chips. Dark brown, black, or gray chips indicate high moisture and probable decay. Be cautious not to weaken structural members when drilling test

Decay is common near the bottom of the shaft or in the base and plinth. Look for decay any place two wood surfaces meet and are not protected from water — for example, along or within cracks and checks, or behind moldings. Always suspect decay in hollow columns that do not have ventilation openings at top and bottom.

#### Planning

Plan to stabilize and improve poor conditions even if you cannot go ahead with major restoration or structural repairs at once. Minor repairs, like paint removal and recoating or regluing a few open joints, can often be done with the columns left in place. Major repairs, like replacing sprung staves and regluing many open joints, may require removal of the columns.

If poor structural conditions above and below the columns have damaged them severely, they should be removed, stored away in a cool, dry storage area, and replaced with common timbers until the structural work can be done and the columns repaired or replaced.

#### Repair or Replace

The decision to repair and reuse existing columns or to replace them should be made on a column-by-column basis. Repairs often cost less than replacement. Begin by comparing the cost of complete replacement with the cost of repairs. For replacement costs be sure to include the expense of the column itself, its shipping, and its installation. A new, I2-in.-diameter-x-8-ft.-tall wood column installed might cost between \$900 and

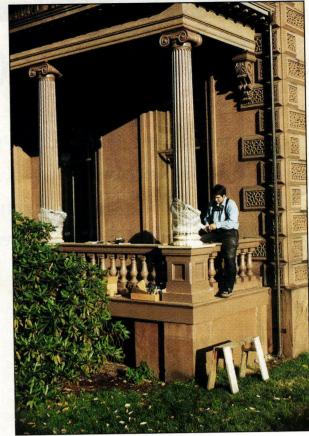
The cost of repairs is more difficult to determine. It depends largely on the skill, knowledge, and experience of those who will do the work. If you spent \$500 for materials and new parts plus 24 hours of labor at \$20 per hour, the cost would be almost \$1000. This fee could be enough to restore the completely decayed end of a shaft and replace a stave or two, or replace a base and plinth with long-lasting aluminum. Any of these options would cost less than a new column.

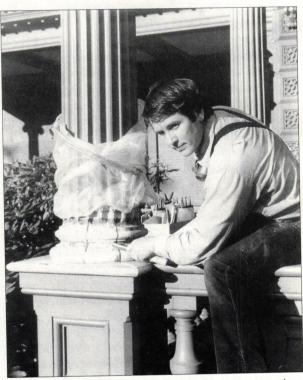
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### COMPARING COLUMN MATERIALS

Material	Description	Characteristics	Best Use	Relative Cost
Vood	stave built with walls 1-3 in., solid or hollow-bored in smaller diameters	fabricated, susceptible to abrasion, requires routine maintenance if exterior, solid sounding	Custom matching of existing columns or unusual designs; exterior with decayresistant species; all interior uses where paint or natural wood finish is desired	\$450-670
Muminum, extruded shafts	metal formed into staves which snap together	no entasis, fluted	Exterior where classical design is not important	\$450
Aluminum, cast bases & plinths	Bases and plinths cast in molds, or fabricated from plate; wall thickness 1/4-3/8 in.	Highly resistant to deterioration and impact damage, low maintenance	Exterior bases and plinths in high- moisture and high- traffic areas, with other materials for shafts and capitals	\$200-400 (base, plinth only)
Stone	Natural limestone (marble & granite available), solid one- piece shafts up to 12-ft. heights; higher is in "drums"	Not usually used in residential; long life with low maintenance; high load-bearing	To match existing, or on high-end projects	\$1500-2000
High- Density Poly- urethane	Plastic-resin foam cast in molds and held under pressure; usually hollow centers with 2- to 4-inthick walls	Moisture proof; resistant to impact, but corners can abrade; low maintenance	Exterior capitals, bases & plinths in low-traffic areas; often used with FRP & wood shafts	\$150-340 (cap, base, plinth only)
High- Density Reinforced Poly- urethane	Shafts made of plastic-resin foam cast in molds and held under pressure; center hollow steel pipe reinforcement, with 2- to 3-inthick walls	Moisture resistant; resistant to impact; low maintenance	Exterior	\$1070
FRP, GFRP	Fiberglass-Reinforced Polymer; Glass-Fiber-Reinforced Polymer; chopped glass strands in resin binder; 1/4- in. wall thickness; sometimes with stone dust or chip aggregate in thicker walls	Water resistant; low maintenance; hollow sounding except with thicker walls and aggregate	with aggregate	
GRG	Glass-fiber- reinforced gypsum; plaster with fiberglass cloth; hollow; 3/16-in. wall thickness	Light; dense; not waterproof; easier repairs and installation; low- impact resistance; non-load bearing	Interior; low-traffic areas	
GFRC	Glass-fiber- reinforced concrete; cement with glass fibers; hollow; 3/4-in. wall thickness	Water and impact resistant; complex installation and repairs more costly solid sounding	Exterior or high-traffic interior	\$690

The costs in this summary table are based on an Ionic-style column, 8-ft. tall overall with a 12-in.-dia. shaft, no flutes, with curve of entasis, Ionic capital, attic-style round base and square plinth. These costs are for standard products (custom work will always cost more), for exterior use (water- and decay-resistant material or treatments). Shipping, installation, and custom work are not included. These costs are for comparison purposes; do not use them for estimating. Always call manufacturers or suppliers for current costs.





The author is shown here making epoxy repairs on brownstone-painted wood columns on the Morse-Libby museum house mansion in Portland, Me. (Photos: Timothy Lauzon, Best Look Studio)

#### Preservation at a Cost

Saving authentic historic material may be important to your project if the structure has particular historic significance. On some museum houses a higher cost for preservation is justified. More often, replacement with new materials that provide the original appearance is appropriate. Whether you repair, replace, or preserve the columns depends largely on the budget and the goals of the project.

Amateur workers can attempt paint removal and recoating, and fix a few loose or open joints when the structural integrity of the column is not involved. More complex projects that require temporary structural supports and removal of columns require special skills and equipment. They should only be done by experienced professionals.

The objective of repairs should be to repair existing damage using methods and materials that address the cause of damage and reduce future maintenance. Shortcuts jeopardize performance. This is critical when the columns provide structural support.

#### Materials

When restoring columns, use materials that will give long life to your repairs. For greater performance with wood columns, select decay-resistant species like redwood — especially for base parts. Also consider the wide range of synthetic materials now available.

continued on page 81

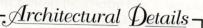


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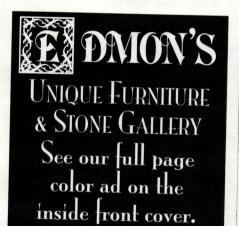


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WRITE IN NO. 69

# BUYING GUIDE TO COLUMNS & CAPITALS

# A Capital Idea

FROM the plain, dignified Doric to the bountiful Corinthian, much of a column's sculptural qualities are focused on the capital, which has led in turn to a huge range of composite variations. From early "Temple (or Tower) of Winds," to phantasmagoric Gothic versions mixing classical and medieval elements, and even American-grown versions that feature corn cobs and tobacco leaves in their foliate tops, you'll have much to choose from in perusing the catalogs of companies in the following Guide to Columns and Capitals.

Available in stock versions in materials including plaster, cast stone, carved wood, and a range of composites, or from custom carvers and fabricators of an equally large variety, you're sure to find a wide range of sizes and materials to suit your project from the 45 companies assembled in the accompanying Guide. From the offerings here, you can be everything from academically rigorous — with entasis and architecturally correct proportions — to idiosyncratic and whimsical.

ABAROOT MFG. CO. 310-320-8172; Fax: 310-320-6890 21757-1/2 S. Western Ave. Torrance, CA 90501



The classic porch is given a lift with columns supplied by ABAROOT.

Exterior wood columns in hardwoods and softwoods fluting, capitals, bases, pilasters; all turnings. Write in No. 8050

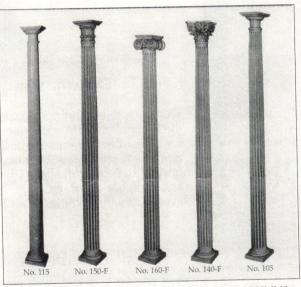
AGRELL & THORPE, LTD. 415-381-9474; Fax: 415-381-9475 www.agrellandthorpe.com Mill Valley, CA



Master carver Ian Agrell from AGRELL & THORPE created these oak Corinthian capitals for the Kensington Palace Garden.

Master carving studio produces a wide range of carved products in wood, stone, and marble; for commercial, residential, and religious buildings. Worldwide experience. Wood capitals. Write in No. 580 for Stone Carving and No. 90 for Wood Carving

4 4 4



Interior wood columns from AMERICAN WOOD COLUMNS can be manufactured in any diameter or height, and featuring half-round, square, or full round.

#### AMERICAN CUSTOM MILLWORK, INC. 912-888-3303; Fax: 912-888-9245 www.americancustommillwork.com Albany, GA

Extensive line of wood carvings, corbels, pediments, capitals, and appliques. These patterns can be painted or stained to match any decor. Embossed and dentil wood moldings, straight or curved moldings, and custom millwork. Distributor for "Hartmann-Sanders" architectural columns and capitals.

#### AMERICAN WOOD COLUMN CORP. 718-782-3163; Fax: 718-387-9099 913 Grand St. Brooklyn, NY 11211

Custom turnings to match originals; columns and balusters in any dimension — fluted, plain, or twisted. All types of porch parts: balusters, newel posts; all size finials in any wood specified. Columns in wood, polymer composite, and also plaster/gypsum columns; load- and non-load-bearing columns; Columns from 36 in. dia. x up to 40 ft. high. Write in No. 1308

#### ARCHITECTURAL ANTIQUITIES 207-326-4938; No Fax Harborside, ME 04642

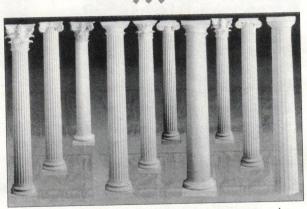
Primarily Victorian-era antiques, including plumbing, hardware, interior and exterior lighting, col-

umns, brackets, doors, windows, ironwork, fretwork, beams, stair parts, and mantels all cleaned and refurbished. 45-min. video. Columns in wood, cast iron; load- and non-load-bearing; Columns from 22 in. dia. up to 14-1/2 ft. high.

#### ARCHITECTURAL IRON CO. 800-442-IRON; Fax: 570-296-IRON www.capitalcrestings.com Milford, PA

+ + +

Full-service restoration and custom-casting company with foundry and blacksmithing capabilities for new and restoration work. Work on metal ornament, including columns. Field removal and installation services. *Write in No. 3085* 



ARCHITECTURAL PRODUCTS BY OUTWATER stocks a vast assortment of round and square Classical, Colonial, and non-tapered columns — ready to ship.

# ARCHITECTURAL PRODUCTS BY OUTWATER, LLC 800-835-4400; Fax: 800-835-4403 www.outwater.com Wood Ridge, NJ

Complete collection of columns and capitals, available in interior and exterior Classical, Colonial, non-tapered, plain, fluted, round, and square structural and architecturally correct formats, in numerous media and sizes. Columns in wood, polymer composite, plaster/gypsum, cast aluminum, fiberglass polyethylene, metal; load- and non-load bearing; columns from 36 in. dia. up to 26 ft. high.

#### ARCHITECTURAL SCULPTURE & RESTORATIONS, LTD. 212-431-5873; Fax: 212-334-4230 242 Lafayette St. New York, NY 10012

This shop specializes in casting architectural elements in plaster, including capitals, moldings; custom work available. Also, cast-plaster sculpture. *Write in No. 4590* 

I grew up in my father's woodworking shop learning traditional woodwork. Since I first started restoring columns in the 1970s I have always used my woodworking knowledge to solve vexing column problems. I am still a traditionalist, but not a stuck-in-the-mud traditionalist. By the late '70s I was testing and developing modern methods like wood/epoxy repairs. By the late '80s I was installing columns made of some of the latest materials, including aluminum and fiberglass. Since then I've kept close track of how my early work has performed, and I have learned a little about the new materials that were used for columns in response to the declining availability and rising cost of decay-resistant

While these materials will not decay like wood, keep in mind that they are not proof against other forms of deterioration. For your columns to endure, they will still require attention to detail during installation and routine maintenance in the future. There is no such thing as a "maintenance free" building material or product.

Aluminum: Plinth and base parts made of aluminum are very resistant to the damaging effects of water over the long term. Standard products are cast in molds shaped in the classical styles and designs. The walls are about I/4 in. thick. Slots along the bottom edges help ventilate hollow wood columns above and keep the space beneath the plinth dry — especially important with a wood deck. If you are replacing all of the bases and plinths, you may be able to find a close-enough match with these standard products. Sometimes I have square plinths custom fabricated by a welding shop, especially if I have to match existing plinths still in good condition.

High-Density Polyurethane: I first installed plastic-foam plinths and bases in 1992 at the side entrance of a library. These early medium-density plinths have since crumbled away at the edges, damaged first by people knocking into them and then by ultraviolet degradation from the sun (where the poly-foam was no longer protected by paint). The plinths were repaired with auto-body filler. Poly-foam parts are now made in a higher density (16 lbs./sq.ft.) to match the strength of soft woods, but I still hesitate to use poly-foam in high-traffic situations.

High-Density Reinforced Polyurethane: In this method of column-shaft fabrication, the same polyfoam is cast around a central metal pipe. The Fypon company, for example, uses thin-walled galvanizedsteel pipe. The pipe is attached to the deck at the lower end with a special metal flange, then the base and plinth are slid down the shaft to sit on the deck. The joint between base and shaft must be caulked to prevent water from accumulating under the plinth — particularly when it's installed on a wood porch deck, because of the risk of decay in the deck.

John Leeke is a column hugger from way back. As a preservation consultant, be belps owners, tradespeople, contractors, and architects understand and maintain their older and historic buildings. Learn more about columns and older buildings at his website: www.HistoricHomeWorks.com. Otherwise, contact him by e-mail at JohnLeeke@HistoricHomeWorks.com or 26 Higgins St., Portland, ME 04103; phone (207) 773-2306. You may order the 20-pg. Practical Restoration Report, Exterior Wood Columns by sending \$11.95 to Leeke at the address above.

Log on to the PERIOD HOMES Website at www. period-homes.com

### Repair, Rebuild, Restore with PSI Epoxy Putty Sticks

- ▲ Hand-mixable polymer compounds that shape like modeling clay, then bond instantly to wood, metal and masonry
- ▲ Set hard in 30 minutes easy to sand, carve, drill, tap, file, paint and finish
- ▲ Interior and exterior use
- ▲ Non-toxic, solvent-free
- ▲ Pre-measured, no shrinkage



- ▲ Sculpt or carve fine details, great for moldings and trim
- ▲ Fill holes, seams and cracks
- Reshape or replace carvings, handles, knobs and pulls



- Patch chipped patios, walks, floors, steps and curbs
- ▲ Anchor railings, bolts and pipe ▲ Fix concrete planters, statues and decorative ornaments



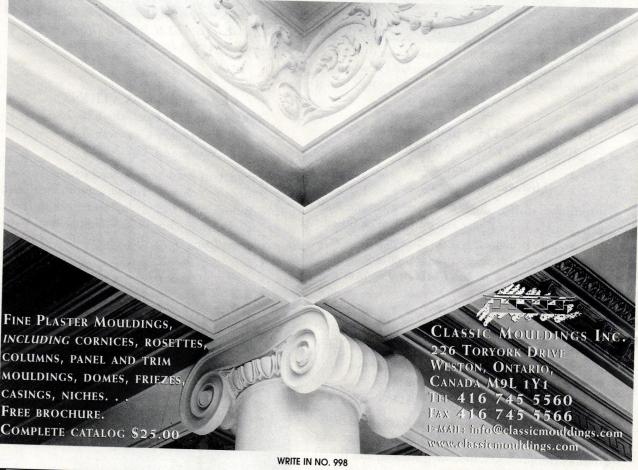
- ▲ Fabricate/repair parts, stop
- leaking pipes, fix gutters ▲ Cures steel hard with compression strength up to 12,000 psi
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- tic and concrete, even underwater ▲ Non-rusting ▲ NSF Certified

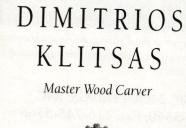


800-228-5548 (ext. 2209)

Web Site: www.polymerics.com E-mail: psi@polymerics.com

WRITE IN NO. 1047



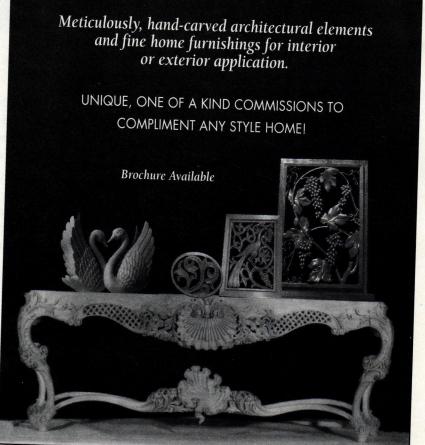






378 North Road Hampden, MA 01036

(413) 566-5301 FAX (413) 566-5307



WRITE IN NO. 7380

## COLUMNS & CAPITALS



CHADSWORTH'S 1.800.COLUMNS used Roman Corinthian columns in this Atlanta home to make the entrance hall a prominent feature of the house. The fluted columns add a classical feel to the arched space.

### CHADSWORTH'S 1.800.COLUMNS 800-486-2118; Fax: 910-763-3191

www.columns.com Historic Wilmington, NC

Custom and stock columns, pillars, pilasters, and posts; capitals; interior and exterior; plain or fluted; round, square, belley, octagonal; all styles and sizes; wood, PolyStone, fiberglass; job-site delivery; worldwide shipping. Write in No. 1580 for PolyStone and No.180 for Wood

#### CHEMCREST ARCHITECTURAL PRODUCTS 800-665-6653; Fax: 888-715-1813 www.chemcrest.com Winnipeg, MB, CANADA

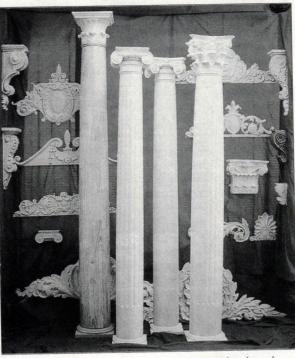
Building components & architectural details in highdensity polyurethane; 2,000 standard interior and exterior trim products, including smooth and fluted columns, and standard, Scamozzi, and Corinthian capitals. Columns in polymer composite, polyurethane; non-load-bearing; 14 in. dia. x up to 12 ft.

#### CHIARINI MARBLE & STONE 714-547-5466; Fax: 714-547-7282 www.chiarini-marble.com Santa Ana, CA

Craftsmen in fine stone for 40 years, specializing in hand-carved marble and limestone fireplaces, fountains, mantels, moldings, balusters, columns, and architectural pieces. Columns in all styles, turned & lathed up to 18 ft. tall. Natural-stone columns; loadand non-load-bearing columns; Columns from 24 in. dia. x up to 18 ft. high.

#### CLASSIC ARCHITECTURAL SPECIALTIES 800-662-1221; Fax: 972-552-9054 www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Columns in wood, polymer composite; load- and non-load-bearing columns; columns from 36 in. dia. x up to 26 ft. high. Write in No. 4200



CLASSIC ARCHITECTURAL SPECIALTIES has classical tapered columns up to 12 in. dia.  $\propto$  12 ft. tall. in stock.

#### CLASSIC INNOVATIONS 800-891-5117; Fax: 706-820-2562 207 Hooker Cemetery Rd. Wildwood, GA 30757

Manufacturer of load-bearing, architecturally correct composite columns, round smooth & fluted, square smooth; also, composite capitals, bases (8 in. to 16 in.). Polymer composite columns; load-bearing; columns from 16 in. dia. x up to 16 ft. high.



Archaic Doric and Corinthian fluted pilasters announce a transition between the rooms of this residence, and illustrate the capabilities of CLASSIC MOULDINGS.

#### CLASSIC MOULDINGS, INC. 416-745-5560; Fax: 416-745-5566 www.classicmouldings.com Toronto, Ont., CANADA

Over 2,000 architectural decorative elements appropriate for interior use, including pilasters, cupolas, cartouches, cornice moldings, niches, capitals, columns, decorative ceiling panels, and fireplace mantels. Custom or stock. Catalog \$25. Plaster/gypsum columns and capitals; non load-bearing; columns from 16 in. dia. x up to 16 ft. high. Write in No. 998

#### COLONIAL COLUMNS MFG. INC. 713-681-0044; Fax: 713-681-3745 2102 Pasket Lane Houston, TX 77092

Custom wood columns including hardwoods, interior or exterior, plain or fluted, round, square, double-taper. Can furnish projects from an entire complex to an entryway. Also stock wood, aluminum, and polymer; composite pilasters and capitals. Can duplicate existing columns. Write in No. 33



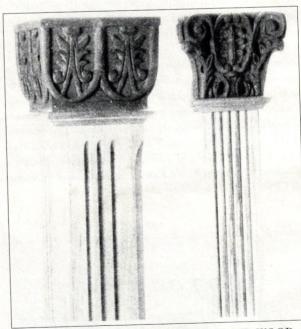
Eighteen-ft. columns from COLONIAL COLUMNS with Scamozzi capitals grace this colonial portico.

#### CONCRETE DESIGNS INC. 800-279-2278; Fax: 520-624-3420 3650 S. Broadmont Dr. Tucson, AZ 85713

Manufactures over 1600 precast-concrete & GFRC items, including moldings, door & window surrounds, balustrades, columns, mantels, site furnishings. Custom work available; standard line of columns; capitals & bases in various colors. Caststone columns; non-load-bearing; columns from 22 in. dia. x any size high.

#### CROWN CORP. 800-422-2099; Fax: 303-742-8593 2485 W. 2nd Ave., Suite 18 Denver, CO 80223

Offers Anaglypta & Lincrusta embossed relief wall/ceiling coverings which can be painted. Also, "Orac Decor" & "Focal Point" columns, pedestals, capitals, & plinths, in halves for flush-mount applications or whole for free-standing use. Polymer-composite, plaster/gypsum, polyurethane columns, capitals; load- and non-load-bearing; columns from 18 in. dia. x up to 20 ft. high. Write in No. 5060



Hardwood capitals and pilasters from CUMBERLAND WOOD-WORKS are ideal for colonnades, back bars, and other interior applications.

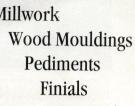
#### CUMBERLAND WOODCRAFT CO. 800-367-1884; Fax: 717-243-6502 www.cumberlandwoodcraft.com Carlisle, PA

Architectural & period millwork, fixtures, & decorative treatments; carvings, carved signs, appliques, fretwork, grilles, wood ceilings, screen doors. Handcarved hardwood capitals & columns, for back bars or colonnades; non-load bearing. Write in No. 1310

# AMERICAN WOOD GOLUMN CORP.

Manufacturers of Lock-Joint Staved Columns for Exterior and Interior Use Established over 75 years 913 Grand Street, Brooklyn, New York 11211-2785





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### **FAGAN DESIGN**

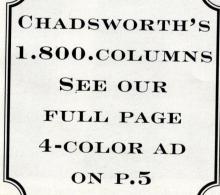
A complete line of architectural columns and turnings. Our columns can be based on your designs — or the traditional orders of architecture.

Large or small, our columns and turnings surpass the toughest architectural standards, and we use only the finest materials and advanced methods of construction. Further, we offer:

- Moldings ◆ Curved crowns
- ▶ Porch Posts ▶ Capitals
- ◆ Carvings ◆ Fluting & spiral rope twists
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Fagan Design & Fabrication, Inc. 44 Railroad Ave., Dept. PH, West Haven, CT 06516 Phone: (203) 937-1874 Fax: (203) 937-7321

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WRITE IN NO. 180 FOR WOOD AND NO. 1580 FOR POLYSTONE

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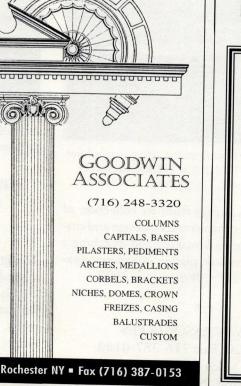
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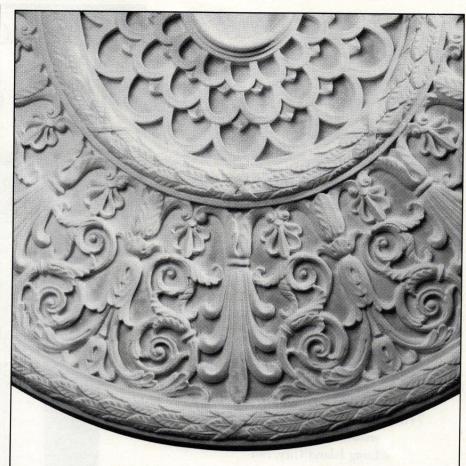
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P.O. Box 425 Lovingston, VA 22949 (804) 263-4827 Fax (804) 263-5958 e-mail: fwilbur@esinet.net



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### COLUMNS & CAPITALS

DIXIE CUT STONE & MARBLE, INC. 800-968-8282; Fax: 517-777-9700 www.dixiestone.com Bridgeport, MI

Firm has carved natural stone since 1960. Custom limestone fireplaces; also, carvings, door and window surrounds, balusters, columns, and signs; stone includes Indiana buff limestone, Texas cream, and Mankato gold; load- and non-load bearing; columns from 28 in. dia. x up to 10 ft. high.

DMS STUDIOS 718-937-5648; Fax: 718-937-2609 www.dms-studios.com Long Island City, NY

Historically accurate, hand-carved marble and limestone fireplace mantels and other architectural and landscape ornament, statuary, and elements. Will design, sculpt, or fabricate anything in stone or metal. Marble, limestone capitals. *Write in No. 9100* 

> EDMON'S UNIQUE FURNITURE & STONE GALLERY 323-462-5787; Fax: 323-462-5894 5174 Melrose Ave. Los Angeles, CA 90038

Hand-carved wood mantels, hand-carved woodwork; cast-stone mantels, etc. All types of carved and cast architectural elements, furniture, and decorative accents. *Write in No.* 5690



EVERGREEN SPECIALTIES, LTD., wood products include turned (redwood) columns.

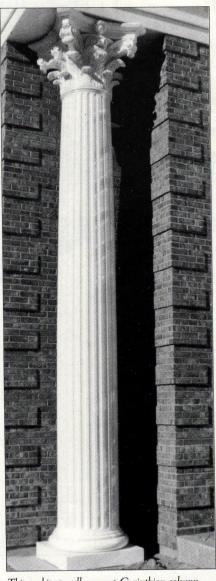
EVERGREEN SPECIALTIES, LTD. 877-988-8574; Fax: 604-988-8576 4122 St. Pauls Avenue N. Vancouver, BC CANADA V7N IT5

Large beams of Douglas fir, red cedar, larch, and spruce cut to customer's timber list. Lathe-turned columns and faceted posts up to 60 ft. long. Wood columns; load- and non-load-bearing; columns from 20 in. dia. x up to 40 ft. high. *Write in No.* 2500

FAGAN DESIGN & FABRICATION, INC. 203-937-1874; Fax: 203-937-7321 44 Railroad Ave. West Haven, CT 06516

. . .

Custom hand-turned columns, cylinders, rope twists, spirals, etc. Also, capitals and other carvings. Can produce exact duplicates for restoration; hardwoods a specialty. Wood columns; load- and non-load-bearing; columns from 44 in. dia. x up to 24 ft. high. *Write in No. 8210* 



This architecturally correct Corinthian column from FAGAN DESIGN is made from exterior-grade redwood.

#### FELBER ORNAMENTAL PLASTERING CORP. 800-392-6896; Fax: 610-275-6636 P.O. Box 57 Norristown, PA 19404



Pilaster capitals are uniquely suited for indirect-lighting coves and door and window trim. This one, #431B from FELBER, measures 6-1/2 in. high x 6-3/8 in. wide.

Company provides castings from its collection of historic architectural ornament; also, design and custom services. On-site moldmaking and matching a specialty. Materials include plaster, polymerized exterior plaster, and plastics. Write in No. 2890

GOODWIN ASSOCIATES 716-248-3320; Fax: 716-387-0153 P.O. Box 18605 Rochester, NY 14618

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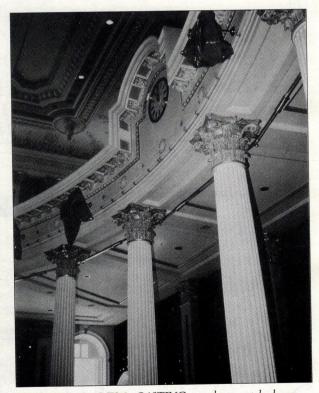


Though this construction project is far from completion, elegant Corinthian and Tuscan columns from GOODWIN ASSOCIATES lend a polished look to the unfinished porte cochere.

Large selection of interior & exterior millwork in a variety of materials. Specialist in architectural details: columns, capitals, moldings, balustrade systems, crown & cornice moldings, pilasters, corbels, etc. Wood, polymer-composite, plaster/gypsum, fiberglass, Forton, cultured-marble columns; loadand non-load-bearing; columns from 48 in. dia. x up to 36 ft. high. *Write in No. 806* 

#### HADDONSTONE (USA), LTD. 856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ

British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom-design capabilities. Cast-limestone capitals, columns. *Write in No. 4020* 



HISTORICAL ARTS & CASTING created cast-metal columns for the restoration of the California State Capital Senate chambers.

#### HISTORICAL ARTS & CASTING, INC. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast-aluminum, cast-bronze, cast-iron columns, capitals; load- and non-load-bearing. Write in No. 1210

### COLUMNS & CAPITALS

#### HUDSON RIVER MILLS 516-897-8827; Fax: 516-897-8819 85 Saratoga Blvd. Island Park, NY 11558

Wide range of architectural moldings, custom and stock; flex moldings to match. Also custom paneling, dimension stock. Wood, polymer-composite columns. *Write in No. 117* 



Custom carvings by DIMITRIOS KLITSAS have included capitals, furniture, and carved-wood panels.

#### KLITSAS, DIMITRIOS FINE WOOD SCULPTOR 413-566-5301; Fax: 413-566-5307 378 North Rd. Hampden, MA 01036

Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings. Wood capitals. Write in No. 7380

# LEEKE, JOHN PRESERVATION CONSULTANT 207-773-2306 www.HistoricHomeWorks.com Portland, ME 04103

Preservation consultant specializing in practical and economical solutions to wood-column problems.

#### LIMESTONE CONCEPT, INC. 310-278-9829; Fax: 310-278-9651 www.limestoneconcept.com Los Angeles, CA

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Write in No. 5390

#### MANDISH RESEARCH INTERNATIONAL 321-267-2561; Fax: 321-268-1972 www.mandish.com Mims, FL

Producer of composite fiberglass molds for architectural precast concrete; columns, archways, planters, balustrades, and more. Stock column molds from 8 to 12 ft. Custom molds available. Molds for caststone columns; molds for columns from 18 in. dia. x up to 12 ft. high. *Write in No.* 875



MANDISH's molds for cast stone include full-scale molds for columns and capitals.

#### MANOR STYLE, LTD. 800-325-2188; Fax: 410-298-0848 6741 Whitestone Rd. Baltimore, MD 21207

Architectural columns, decorative capitals, and balustrade systems produced in fiberglass, load-bearing composites, pre-formed polymers, and wood. Stock column sizes: 8, 10, 12 in. dia. Special sizes from 14-48 in. up to 30 ft. high. Distributor of "Focal Point," "Spectis," "Fypon." Write in No. 703



MELTON CLASSICS columns front this stately residence.

#### MELTON CLASSICS, INC. 800-963-3060; Fax: 770-962-6988 www.meltonclassics.com Lawrenceville, GA

Balustrades and columns in cast stone, synthetic stone, fiberglass, or polyurethane. "Marble Tex" balustrades have integral coloration and require no painting. Radius stairs, radius railings, and custom baluster designs; job-site delivery. Wood, polymer-composite, cast-stone, plaster/gypsum, cast-aluminum, fiberglass, synthetic-stone columns; 40 in. dia. x up to 34 ft. high.

#### MOHAMAD WOOD TURNING CO. 718-417-0025; Fax: 718-417-0021 28 Meadow St. Brooklyn, NY 11206

Specializes in custom wood spirals, turnings, balusters, and columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns available. Wood columns; columns from 18 in. dia. x up to 10 ft. high.

#### MOONLIGHT MOLDS, INC. 310-538-9142; Fax: 310-538-9717 www.moonlightmolds.com Gardena, CA

Architectural cast products (columns, capitals, cornices, brackets, balustrades, etc.) in a wide range of materials, colors, and textures; standard and custom shapes. Polymer-composite, cast-stone, plaster/gypsum columns, capitals; non-load-bearing; columns from 72 in. dia. x up to 30 ft. high.

#### NATIONAL HARDWOOD FLOORING & MOLDING

800-988-9663; Fax: 818-988-4955 www.nationalhardwood.com Van Nuys, CA

Wholesale hardwood flooring & molding, columns, staircases, mantels, custom laser flooring, custom milling. Capitals from 8 in. 18 in., in all styles; custom requests. Wood, polymer composite columns, capitals; non-load-bearing; columns from 18 in. dia. x up to 18 ft. high.

#### POLYMERIC SYSTEMS 888-376-9934; Fax: 610-935-7123 www.polymerics.com/quikwood.htm Phoenixville, PA

Manufacturer of "Quikwood," a hand-mixable epoxy putty for wood repairs in minutes; can also be used for bonding wood to wood and other materials. Write in No. 1047

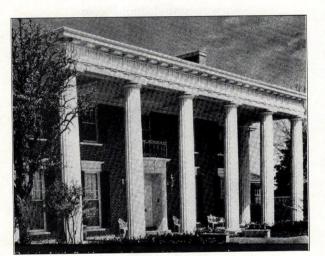


ROSSATO GIOVANNI's Vicenza stone columns come in round, conical, fluted, and helical styles. This one is Style I from their catalog.

## COLUMNS & CAPITALS

#### ROSSATO GIOVANNI, SRL/ VICENZA STONE SCULPTURE 011-39-0444-928499; Fax: 39-0444-928711 www.vicenzastone.com 36100 Vicenza, ITALY

Classic statues, fireplaces, consoles, columns, benchseats, balls, pineapples, balustrades, fountains, vases, more. Hand-carved in Vicenza stone. Columns round, conical, fluted, and twisted-shaft; heights in multiples of 10 ft. Natural-stone columns, capitals; non-load-bearing; columns 25 in. dia. max. Write in No. 6110



Eight Doric columns from SCHWERD MFG., measuring 20 ft. tall, bring strength and grandeur to this Greek Revival residence in Ardmore, Okla.

#### SCHWERD MFG. CO., A.F. 412-766-6322; Fax: 412-766-2262 3215 McClure Ave. Pittsburgh, PA 15212

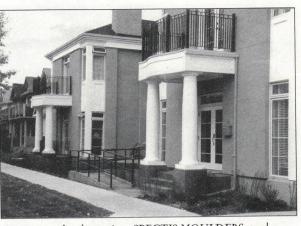
Column specialist: Standard and custom wood columns and pilasters furnished for paint or stain finishes; several styles of ornamental capitals available; can match existing columns. Aluminum bases for even-diameter exterior columns; cast-aluminum bases; load-bearing; columns from 48 in. dia. x 35 ft. high. Write in No. 1610

# SIERRA STAIR CO. 916-652-2800; Fax: 916-652-2809 www.sierrastair.com Loomis, CA

Small corporation specializes in manufacturing, supplying, and installing custom stair and rail systems and a wide variety of capitals and columns in both tract and custom residential settings. Columns in wood, polymer composite, cast stone, plaster/gypsum, natural stone, cast aluminum; load-bearing, non-load-bearing; columns from 36 in. dia. x up to 28 ft. high.

#### SPECTIS MOULDERS, INC. 800-685-9981; Fax: 204-388-6710 www.spectis.com Pembina, ND

Standard and custom polyurethane moldings, niches, medallions, and other millwork products, manufactured for the building and construction industry. Columns in polymer composites; non-loading-bearing; columns from 18 in. dia. x up to 13 ft. high. Write in No. 69



A row of sturdy columns from SPECTIS MOULDERS stand guard over these new residential porches.

#### STILES CO. 800-447-8537; Fax: 207-854-3863 www.hastiles.com Westbrook, ME

Turned, shaped, and molded wood products. Custom components machined from select hardwoods; for furniture, display, or restoration. Hardwood columns and capitals in solid, hollow, and stave construction; load- and non-load-bearing.

#### STONEX CAST PRODUCTS 732-938-2334; Fax: 732-919-0918 www.stonexonline.com Farmingdale, NJ

Baluster and rail system; quoins, window sills & surrounds, wall copings, splash blocks, pier caps, and much more in cast stone; seven styles of balusters; curved railings available. Write in No. 507

#### TEXASTONE QUARRIES 915-354-2569; Fax: 915-354-2669 www.texastone.com Garden City, TX

Firm quarries four different limestones from which columns and capitals are produced on order; three different-size lathes to produce columns and balusters. Natural-stone columns, capitals; load-bearing; columns from 3 ft.- 6 in. dia. x 18 ft. high.

#### VINTAGE WOODWORKS 903-356-2158; Fax: 903-356-3023 www.vintagewoodworks.com Quinlan, TX

\* \* \*

Extensive selection of wood porch parts, including turned posts, turned and sawn balusters, railings, brackets, corbels, custom-length spandrels, and more. 224-page Master Reference Catalog; 208-page Porch Design Book. Wood capitals, columns. Write in No. 1061

#### WILBUR, FREDERICK - WOODCARVER 804-263-4827; Fax: 804-263-5958 P.O. Box 425 Lovingston, VA 22949

Woodcarver specializes in traditional decorative carving for interiors and exteriors: furniture, mantels, moldings, friezes, column capitals, rosettes, and heraldry. Creates original designs and historically accurate reproductions. Wood capitals. *Write in No.* 1650



FREDERICK WILBUR's intricate basswood capital was just a small part of an elaborately carved interior.

#### WOOD FACTORY 936-825-7233; Fax: 936-825-1791 111 Railroad St. Navasota, TX 77868

Historically accurate millwork reproductions, interior & exterior: capitals, doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels a specialty. Write in No. 7120

#### WOODLINE CO. 562-436-3771; Fax: 562-436-8891 1521 W. 14th St. Long Beach, CA 90813

Architectural wood products: wood carvings and corbels, stair parts, finials, balusters, newel posts, rosettes, columns, capitals, and posts. All made in oak, poplar, and alder; special orders in other species available. Wood capitals, columns; load- and non-load-bearing; columns from 30 in. dia. x 22 ft. high. Write in No. 5240

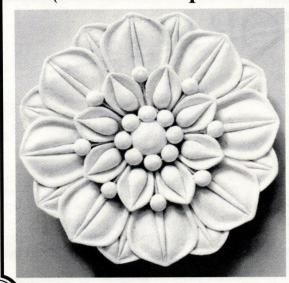


Columns from WORTHINGTON were used to create this unusual canopy bed.

#### WORTHINGTON GROUP 800-872-1608; 334-566-5390 www.architectural-details.com Troy, AL 36081

Supplier of true classical columns in all the basic orders, in wood or "Permacast," round or square. Also, cornices, balustrades, niches, "Permaporch" moldings, corbels, brackets, mantels, pedestals, and

#### Architectural Sculpture & Restorations, Inc.

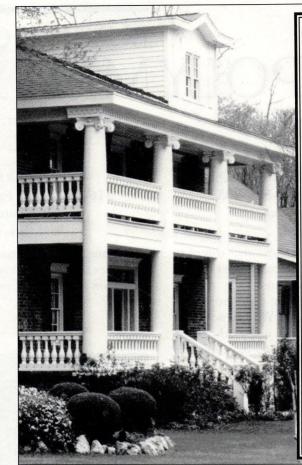


As an architectural ornamental plaster company, we specialize in custom-crafted sculpture and decorative ornaments used in the creation and restoration of architectural interiors.

242 Lafayette Street New York, NY 10012 212-431-5873 Fax: 212-334-4230

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OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 119.



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since 1963

Our wooden columns are constructed of old growth Canadian red cedar or redwood with heart redwood caps and bases. Columns range from 6"to 36" in diameter with lengths according to your specs. We can also furnish aluminum, fir, redwood, or

fiberglass columns, as well as furniture-grade hardwoods for interior use.

One of our specialty services is the duplication of historical or existing columns.

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> (713) 681-0044 Fax (713) 681-3745 2102 Pasket Lane

Houston, TX 77092

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1.800.COLUMNS

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4-COLOR AD

ON P.5

WRITE IN NO. 180 FOR WOOD

WRITE IN NO. 33

### **BUYING GUIDE TO** POLYMER MILLWORK

### The Flexible Alternative

POLYMER millwork is flexible not only in its ability to fit around tough curves and spaces, but also in its ability to imitate other materials. Today's polymer moldings and millwork can generally be painted, stained, grained, and otherwise manipulated to suit the needs of your period interior or exterior.

And the availability of custom and in-stock suppliers of polymer millwork in the following Guide means that you can often obtain these rot-resistant, lightweight materials quickly and inexpensively.



The "Orac Decor" collection from ARCHITECTURAL PROD-UCTS BY OUTWATER includes niches and frames for built-in library systems. The lightweight high-density polyurethane pieces are strong, and easy to install using traditional tools.

> ARCHITECTURAL PRODUCTS BY OUTWATER. LLC 800-835-4400; Fax: 800-835-4403

www.outwater.com Wood Ridge, NJ

International stocking supplier of more than 35,000 ready-to-ship standard and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork columns, decorative mouldings and trim wrought iron components, hardware, lighting and more. (Free catalog.)

> ARCHITECTURAL SCULPTURE & RESTORATIONS, LTD. 212-431-5873; Fax: 212-334-4230 242 Lafayette St. New York, NY 10012

This shop specializes in casting architectural elements in plaster; custom work available. Also, castplaster sculpture. Write in No. 4590

CHADSWORTH'S 1.800.COLUMNS 800-486-2118; Fax: 910-763-3191 www.columns.com Historic Wilmington, NC

Custom and stock columns, pillars, pilasters, and posts; capitals; interior and exterior; plain or fluted; round, square, belley, octagonal; all styles and sizes; wood, PolyStone, fiberglass; job-site delivery; worldwide shipping. Write in No. 1580

2330 Burlington N. Kansas City, MO 64116

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# BUYING GUIDE TO POLYMER MILLWORK

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www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Wood, polymer-composite columns; load- and non-load-bearing columns; 36 in. dia. x up to 26 ft. high. Write in No. 4200

CROWN CORP. 800-422-2099; Fax: 303-742-8593 2485 W. 2nd Ave., Ste. 18 Denver, CO 80223

Offers Anaglypta & Lincrusta embossed-relief wall/ceiling coverings which can be painted. Also, Orac Decor & Focal Point columns, pedestals, capitals, & plinths, in halves for flush-mount applications or whole for free-standing use. Polymer composite, plaster/gypsum, polyurethane. *Write in No. 5060* 



Highly detailed polymer pieces from DIAMOND MANUFACTURING can provide a low-cost alternative to band-carved architectural elements.

#### DIAMOND MANUFACTURING, INC. 800-343-1009; Fax: 816-421-4735 www.diamondmfg.com Kansas City, MO

Manufacturer of flexible millwork, both standard and custom profiles. Ceiling medallions, capitals, brackets, and other ornament. Custom finishes in brass, bronze, copper, and nickel silver. Cast-granite ornament in many colors. Write in No. 583

#### EASTERN WHOLESALE FENCE CO. 516-698-0900; Fax: 516-698-6408 www.easternfence.com Medford, NY

'Creative Mix-N-Match' system: 2I modular components for traditional wood fences and gates. Patterns include solid panels, pickets with or without ornamental tops, cut-outs, and lattice. Gates can be 3-I/2 or 5 ft. wide and any height. *Write in No. 2804* 

#### HUDSON RIVER MILLS 516-897-8827; Fax: 516-897-8819 85 Saratoga Blvd. Island Park, NY 11558

Wide range of architectural moldings, custom and stock; flex moldings to match. Also custom paneling, dimension stock. Wood, polymer composite. Write in No. 117

4 4 4



Modillion Block molding by FOCAL POINT/MANOR STYLE adds fitting drama to the 10-ft. ceiling in this contemporary interior.

#### MANOR STYLE, LTD. 800-325-2188; Fax: 410-298-0848 6741 Whitestone Rd. Baltimore, MD 21207

Custom cornices and decorative elements produced in lightweight, preformed polymer or GRG. Also, fiberglass and polymer columns and balustrades. National Focal Point distributor. *Write in No.* 703

#### PULTRONEX CORP. 888-323-3140; Fax: 613-342-5338 www.ezdeck.com Lyn, Ontario, CANADA

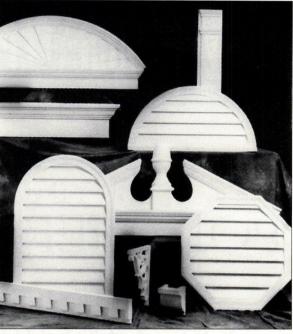
Manufacturer of E-Z Deck, a fiberglass-reinforced composite (FRC) deck and railing system. Also, maintenance-free floating-dock system.

# SPECIALTY PLASTICS UNLIMITED, INC. 215-628-3400; Fax: 215-283-9970 www.specplast.com Blue Bell, PA

Distributor of U.S. Plastic Lumber Ltd.'s "Carefree" Decking System and Trimax structural plastic lumber. Both products are made from recycled HDPE and come with USPL's 50-year limited warranty.

#### SPECTIS MOULDERS, INC. 800-685-9981; Fax: 204-388-6710 www.spectis.com Pembina, ND

Standard and custom polyurethane moldings, niches, medallions, and other millwork products, manufactured for the building and construction industry. Polymer composites; non-loading-bearing; 18 in. dia. x up to 13 ft. high. *Write in No. 69* 



High-density polyurethane louvers, pediments, and moldings in a wide range of sizes fill the STYLE-MARK catalog.

#### STYLE-MARK, INC. 800-446-3040; Fax: 419-445-4440 www.style-mark.com Archbold, OH

Large- to small-scale, low-maintenance, cast-urethane balustrade systems, from curved-top & bottom rails to newel posts and installation hardware. All components are reinforced to meet structural building-code requirements.

#### WAYSIDE FENCE CO. 800-847-7789; Fax: 631-968-6928 www.waysidefence.com Bay Shore, NY

Manufacturer of a full line of red cedar arbors and pergolas, in widths from 3 to 8 ft.; matching gates are available. Smaller sizes can be shipped UPS. Write in No. 4260

# BUYING GUIDE TO WOOD MOLDINGS

# Matching Moldings

Sometimes there's some original wood molding surviving, but you need 250 additional linear feet to replace material that was torn out in a previous insensitive remodeling. Other times all the original molding is gone, and you need to install replica molding that's appropriate to the age and style of the house. Or perhaps the original moldings are all there, but the profiles are buried under 15 layers of paint, and it's judged more cost-effective to replicate the original rather than go through the mess and expense of stripping paint. On still other projects, it may be new construction, but you need moldings that look like they've been there for 100 years. Whichever of these dilemmas you may be confronting, to the rescue comes the following Guide to Wood Moldings. Whether you need to replicate, replace, or just find a molding with the right traditional look, these companies to offer thousands of styles — and most have the ability to run custom profiles on request.

AGRELL & THORPE, LTD. 415-381-9474; Fax: 415-381-9475 www.agrellandthorpe.com Mill Valley, CA

Master carving studio produces a wide range of carved products in wood, stone, and marble; for commercial, residential, and religious buildings. Worldwide experience. *Write in No. 90* 



The subtle simplicity of fine wood trim by ARCHITECTURAL DETAIL IN WOOD blends seamlessly into not only the room but also the magnificent view beyond.

#### ARCHITECTURAL DETAIL IN WOOD 978-425-9026; Fax: 978-425-9028 41 Parker Road Shirley, MA 01464

Historic wood window reproductions; matched details, period-appropriate joinery including mid-I9th-century dovetailed check rail. Replication of curved decorative sash a specialty; Consultations, site assistance to GCs & architects. Write in No. 591

#### ARCHITECTURAL PRODUCTS BY OUTWATER, LLC 800-835-4400; Fax: 800-835-4403 www.outwater.com Wood Ridge, NJ

International stocking supplier of more than 35,000 ready-to-ship standard and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork columns, decorative mouldings and trim wrought iron components, hardware, lighting and more. (Free catalog.)

#### BEAR CREEK LUMBER 800-597-7191; Fax: 509-997-2040 www.bearcreeklumber.com Winthrop, WA

**\* \* \*** 

Full line of cedar, Douglas fir, and redwood finished -wood products, including siding, flooring, moldings, timbers, decking, tongue-&-groove paneling; custom milling available. Jobsite-direct delivery,

worldwide. Write in No. 521

#### CEDAR CREEK HARDWOOD INC. 573-783-5786; Fax: 573-783-8037 1092 Madison 9407 Fredericktown, MO 63645

Manufacturer of KD Lumber, molding, flooring, dimension stair parts, and laminated wood.



The two-knife corregated back rosette tool holders from CHARLES G.G. SCHMIDT & Co. are for use on slow-rpm machines, up to 3,000 rpm.

# CHARLES G.G. SCHMIDT, & CO. 201-391-5300; Fax: 201-391-3565 301 West Grand Ave. Montvale, NJ 07645

Company manufactures and distributes standard and custom tooling, moulder and cope head, shaper cutters, planer knives in TI-HSS and carbide. Full line of grinding room accessories. Specialty machinery for curved, elliptical, and straight molding and rosettes. Website catalog: www.cggschmidt.com. Write in No. 3093

#### CLASSIC ARCHITECTURAL SPECIALTIES 800-662-1221; Fax: 972-552-9054 www.casdesign.com

www.casdesign.com Forney, TX

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Wood, polymer composite columns; load- and non-load-bearing columns; 36 in. dia. x up to 26 ft. high. Write in No. 4200

#### CRAFTSMAN LUMBER CO. 978-448-5621; Fax: 978-448-2754 www.craftsmanlumber.com Groton, MA

Custom wide flooring; Eastern white pine to 24 in. wide; red pine to 12 in. wide; and hardwoods to 16 in. wide. Also, paneling and custom millwork. Write in No. 4320



Classical moldings, fine capitals, and even signage are available from the catalog at CUMBERLAND WOODCRAFT.

#### CUMBERLAND WOODCRAFT CO. 800-367-1884; Fax: 717-243-6502 www.cumberlandwoodcraft.com Carlisle, PA

Architectural & period millwork, fixtures, & decorative treatments. Also, carvings, carved signs, appliques, fretwork, grilles, wood ceilings, screen doors. Hand-carved hardwood capitals & columns, ideal for back bars or colonnades. Wood; non-load bearing. *Write in No. 1310* 

#### DIMENSION LUMBER CO. 718-497-1080; Fax: 718-366-6531 517 Stagg St. Brooklyn, NY 11237

Wood-molding manufacturer can create standard and custom moldings in any wood species; no run limitation, small runs a specialty; complete in-house tooling; located in N.Y. area; half-million board feet in stock. Dimension, curved, "Focal Point." Ships nationwide.

#### ELIPTICON WOOD PRODUCTS 920-788-9322; Fax: 920-788-3086 www.elipticon-backyards.com Little Chute, WI

Specialist in solid-wood, curved casings & jambs, and historical & unusual casings. I,400 profiles in stock; can match most curved and straight profiles in most species of wood.

# BUYING GUIDE TO WOOD MOLDINGS



FORESTER MOULDING & LUMBER, INC., can provide over 2,000 hardwood profiles to help the renovator either create a new look or perfectly match molding in need of repair.

#### FORESTER MOULDING & LUMBER, INC. 978-840-3100; Fax: 978-534-8356 www.forestermoulding.com Leominster, MA

Runs from 5 to 5,000 ft. in over 30 wood species; 2,000 profiles on a CAD system; custom designs; quick turnaround. Also, rails, bases and crowns, random-width flooring, rosettes, and plinth blocks. *Write in No. 5450* 

#### GOODWIN ASSOCIATES 716-248-3320; Fax: 716-387-0153 P.O. Box 18605 Rochester, NY 14618

Large selection of interior & exterior millwork in a variety of materials. Specialist in architectural details: columns, capitals, moldings, balustrade systems, crown & cornice moldings, pilasters, corbels, etc. Wood, polymer composites, plaster/gypsum, fiberglass, Forton, cultured marble; load- and non-load-bearing; 48 in. dia. x up to 36 ft. high. Write in No. 806

#### HAFELE AMERICA 800-423-3531; Fax: 336-431-3831 P.O. Box 4000 Archdale, NC 27263

Moldings including dentil, egg & dart, or rope moldings; embossed or carved; species include maple, oak, cherry, or beech. Also, hardware and low-voltage halogen lighting for cabinets and furniture.

\* \* \*

#### HOFF FOREST PRODUCTS 800-574-6798; Fax: 208-888-5031 P.O. Box 490 Meridian, ID 83680

Company offers both fingerjoint and solid moldings, custom patterns, and primed moldings.

\* \* \*

#### HOUSE OF MOULDING, INC. 818-781-5300; Fax: 818-994-7848 www.catalogcity.com Van Nuys, CA

Large selection of stock hardwood and softwood moldings; also, corbels, decorative plaques, finials, ceiling medallions, mantels, columns, stair parts, turnings, and more. Custom molding runs also available.



The massive mantel and matching wood trim of this interior by HUDSON RIVER MILLS work together to create a visual point/counterpoint.

#### HUDSON RIVER MILLS 516-897-8827; Fax: 516-897-8819 85 Saratoga Blvd. Island Park, NY 11558

Wide range of architectural moldings, custom and stock; flex moldings to match. Also custom paneling, dimension stock. Wood, polymer composite. *Write in No. 117* 



DIMITRIOS KLITSAS' carved creations include capitals, furniture, and panels such as this elaborate grape-encrusted work.

#### KLITSAS, DIMITRIOS -FINE WOOD SCULPTOR 413-566-5301; Fax: 413-566-5307 378 North Rd. Hampden, MA 01036

Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings. Wood capitals. *Write in No. 7380* 

#### LARKIN CO. 610-696-9096; Fax: 610-692-8708 510 E. Barnard St., #33-35 West Chester, PA 19382

Supplier of a unique line of deep-cut crowns, dentils, and deep-carved and -corbeled crowns, as well as casings, base, etc. Hand-carved mantels and wainscoting. Designer on staff.

#### MAPLE GROVE RESTORATIONS 860-742-5432; Fax: 860-742-5393 www.maple-grove.com Andover, CT

\* \* \*

Interior paneled walls, wainscoting, interior paneled shutters and doors, mantels, fireplace surrounds, and all associated moldings. *Write in No. 5630* 

0 0 0

#### MAURER & SHEPHERD, JOYNERS 860-633-2383; Fax: 860-633-7231 122 Naubuc Ave. Glastonbury, CT 06033

Shop specializes in historic reproduction architectural millwork in pine and mahogany: windows, doors, entryways, and raised paneling. Catalog \$4. Call for more information.



This magnificent wooden colonial entryway by MAURER & SHEPHERD creates an imposing impression on all who must pass beneath.

#### MIDWEST LUMBER 812-288-9900; Fax: 812-288-9800 www.midwestlumber.com Jeffersonville, IN

Company markets hardwood and dimension parts in most species.

#### MOUNTAIN LUMBER CO. 800-445-2671; Fax: 804-985-4105 www.mountainlumber.com Ruckersville, VA

Purveyor of antique remilled wood flooring and architectural accents, including custom beams, moldings, and counters. Moldings are architecturally drawn to classic proportions; all designs are stocked in historic heart pine.

#### NASHOTAH MOULDING CO. 800-368-2191; Fax: 262-367-8011 P.O. Box 317 Hartland, WI 53029

Manufacturer and wholesale distributor of custom and stock pine moldings in solid and fingerjoint stock. Also, wholesale distributor of hardwood molding, both stock profiles and custom patterns.

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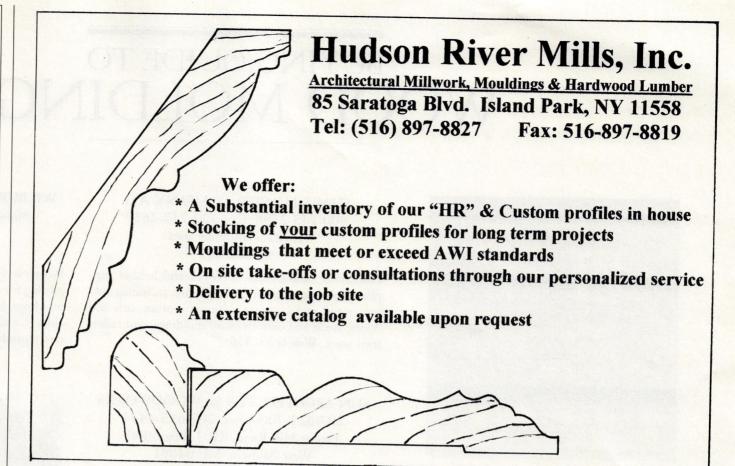
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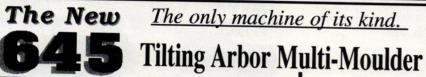


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Built to last, this machine can do it all!

Straight Mouldings,

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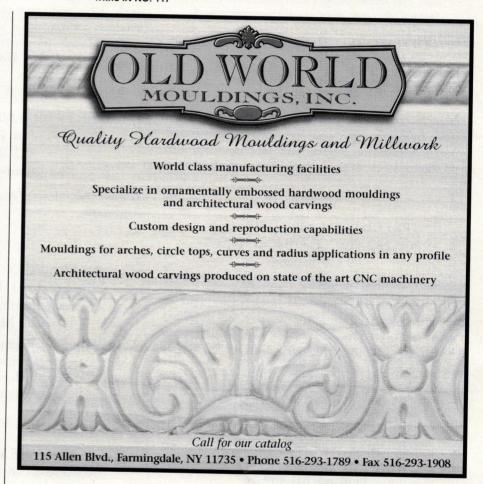


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period-homes.com
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The Internet Gateway to Historical Products & Services for Residential Architecture



WRITE IN NO. 274

# People who restore old houses, are nuts

if they try it without our Custom Profile Binder of over 2000 mouldings.

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We can custom match any moulding, flooring, paneling, treads, handrail or beadboard, in 30 different woods and ship it to you in 5 to 7 days. Balusters, newels, arches and curved mouldings, in two weeks.

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WRITE IN NO. 5450

# BUYING GUIDE TO WOOD MOLDINGS



The classical repeat of embossed Acanthus leaf is but one of many styles available through OLD WORLD MOULDING. They also offer custom designs to match your existing detail.

#### OLD WORLD MOULDINGS, INC. 631-293-1789; Fax: 631-293-1908 www.oldworldmouldings.com Farmingdale, NY

Manufacturer of hardwood moldings and architectural millwork. Specialist in embossed hardwood moldings, custom designs, and profiles. Over 400 profiles in stock. *Write in No.* 274

#### PRECISION MOULDING CO. 800-232-7667; Fax: 847-671-2580 9335 Belmont Franklin Park, IL 60131

Manufacturer of hardwood moldings, plain & embossed; over 2,000 patterns. Also, full finishing capabilities; custom work up to 4 in. high & 6 in. wide. Line of interior architectural trim as well as oak threshold & picture frame.

#### PRIME WOOD PRODUCTS 616-399-4700; Fax: 616-399-8714 4430 136th Ave. Holland, MI 49424

Manufacturer of wood suspended-ceiling systems for commercial applications; also other specialty wood products such as bar chairs, billiard spectator chairs, and cue racks. *Write in No. 2866* 



Neoclassical moldings from A.G. SHARP LUMBER CO. here translate wonderfully into a more modern composition.

#### SHARP LUMBER COMPANY, A.G. 800-745-2596; Fax: 330-747-2619 www.sharplumber.com Girard, OH

Full-service architectural millwork and lumber supplier providing a full line of millwork, including custom wood and laminate cabinets, custom sash and doors, stock and custom wood moldings, and radius trim work. Write in No. 856

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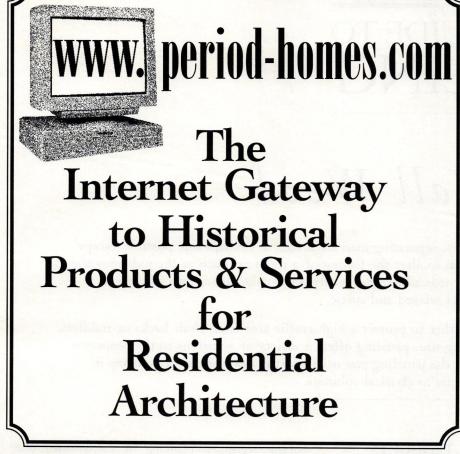
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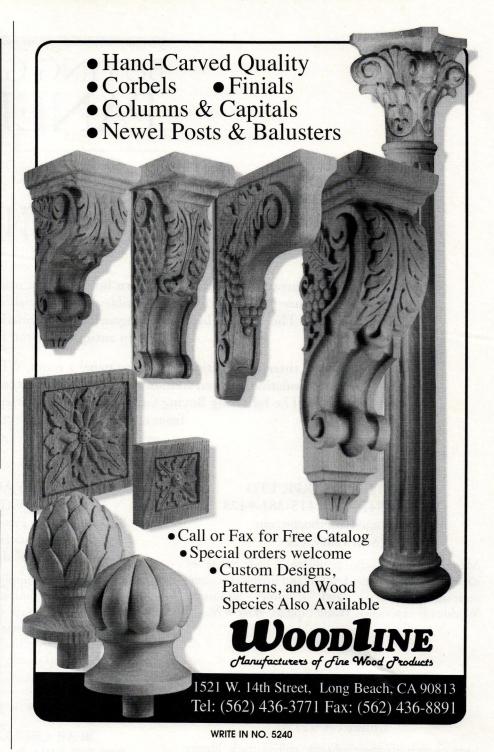
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# BUYING GUIDE TO PANELING

### Wall-to-Wall Wood

HENRY David Thoreau considered the modern house to be a prison, separating man from nature. Perhaps one possible 'escape' would be to bring nature indoors as much as possible. Few materials can so alter the feeling of a room as much as the judicious use of wood paneling. The lustrous burl of mahogany adds a decidedly masculine flair, whereas the colonial warmth of a room done in antique pine can feel relaxed and rustic.

Beyond the aesthetic, there are practical reasons to panel a room. Whether to protect a high-traffic area from chair backs or toddlers, to add a layer of insulation, or even to hide a multitude of plastering sins, paneling offers a variety of solutions to the renovator and the builder. The following Buying Guide will help you select the paneling you need and the casework to accompany it, from custom-ordered wine cellars to classical columns.

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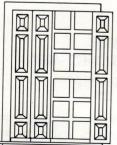




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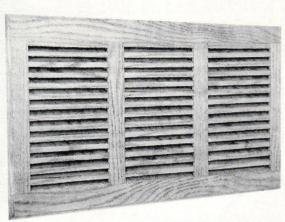
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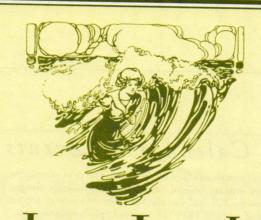
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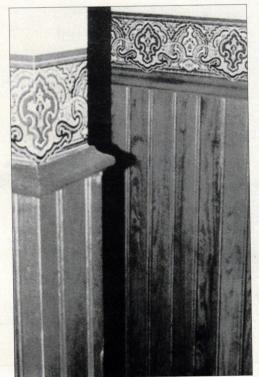
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HISTORIC MASONRY WORKSHOPS. U.S. Heritage Group is sponsoring a series of two-day masonry workshops focusing on the history and performance of lime mortars, trade practices in proper repointing methods, and mortar matching for masonry preservation. Workshops are being held all through the year. For schedule and locations, call (773) 286-2100 or log onto www.usheritage.com.

WOOD CARVING STUDIO CLASSES. Two-week classes with Master European Wood Carver, Dimitrios Klitsas, provide beginners and advanced wood carvers instruction in the art of wood sculpture & carving. For details, contact Dimitrios Klitsas Studio, 378 North Road, Hamden, MA 01036. Phone: (413) 566-5301.

HISTORIC PRESERVATION COURSES. The Campbell Center, Mt. Carroll, Ill., has just released the catalog of courses in historic preservation it will be offering in year 2000. Most courses range from 2 to 4 days. Among the 43 workshops offered are: "Ornamental Plaster;" "Gilding;" "Architectural Photography;" "Historic Building Hardware;" and "Masonry Restoration." For full course catalog, call (815) 244-1173. Or log onto www.campbell-center.org.

DECORATIVE PAINTING CLASSES. One- and two-day professional-level classes in various decorative painting skills are being offered throughout the year in Cincinnati and Dayton by Prismatic Painting Studio. Topics include Venetian Plaster, Faux Finishing, Landscape Murals, Aqua Finishing Solutions, Dimensional Textures, Metallics, Color Theory, Advanced Stenciling, and Adding Dimension to Your Murals. For complete schedule and registration fees, call Gary Lord at (513) 931-5520 or Dave Schmidt at (937) 291-0222.

AIA NATIONAL CONFERENCE & EXPO. This year's annual meeting of the American Institute of Architects will be held in Philadelphia, Pa., May 4-6, 2000 at the Pennsylvania Convention Center. The Expo will feature a Restoration Products Pavilion sponsored by Traditional Building Magazine. For more information on the Convention, call the AIA Hotline at (202) 626-7395 or visit the AIA website at www.aiaonline.com. For information on exhibiting in the Restoration Products Pavilion, call Lorie Silva at (617) 859-4287. Or Fax Lorie at (617) 859-4354.

PHILADELPHIA FURNITURE & FURNISHINGS SHOW. The annual Philadelphia Furniture Show is being held May 12-14

### Calendar of Events

at the Pennsylvania Convention Center. The show presents over 250 artists creating original furniture and furnishings designs from across the U.S. and Canada. For more information, contact Amy Morais at (215) 440-0718 or e-mail ppffshow@erols.com.

AIC ANNUAL MEETING. The 28th annual meeting and exhibit of the American Institute for Conservation of Historic & Artistic Works (AIC) will be held June 8-13, 2000 in Philadelphia at the Adams Mark Hotel. Major themes will focus on preservation issues relating to electronic media and the impact of new technology on the way conservators perform their tasks. For more information on exhibiting or attending, call (202) 452-9545, or log onto http://aic.stanford.edu/.

NEW URBANISM CONGRESS. The eighth annual conference of the Congress for the New Urbanism, "CNU 2000: The Politics of Place," will be held in Portland, Oregon, June 15-18. The goal of the conference is to investigate strategies for cultivating support for, and simplifying, the process of building more humane communities. For details, call (800) 788-7077.

44th ANNUAL CSI CONVENTION & EXHIBIT. The annual meeting of the Construction Specifications Institute will be held June 22-25 at the Georgia World Congress Center, Atlanta, Ga. For more information, call Connie Mikels at (800) 689-2900, ext. 4772; Fax 703-684-0465. Or log onto www.csinet.org.

RESTORATION/San Antonio. The next edition of the only national Trade Event dedicated to traditional design, collections care, and historically inspired new construction will be held in San Antonio, TX, Sept. 7-9. For more information, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

ANNUAL FRANK LLOYD WRIGHT CONFERENCE. "Broadacre City and Beyond: Frank Lloyd Wright's Vision for Usonia" is the general theme for the next annual conference of the Frank Lloyd Wright Building Conservancy, to be held in Minneapolis, MN, Sept. 20-24. For more details, fax the Conservancy at (773) 784-7862, or log onto their website at www.savewright.org/FLW.

APT ANNUAL MEETING 2000. The next Annual Meeting of the Assn. for Preservation Technology (APT) will be held in Philadelphia, Pa.,Oct. II-I3, 2000. The theme: "Preserving The Recent Past," picking up on the topic first examined at the 1995

Conference in Chicago. For updated information, visit the conference website at: www2.cr.nps.gov/tps/recentpast2.htm.

ARTS & CRAFTS ARCHITECTURE CONFERENCE. The 2nd annual Arts & Crafts Conference in Perry, Iowa, focuses on "The Architecture of the Arts & Crafts Movement" and will be held Oct. 19-22, 2000. Speakers include Margaret Richardson, chairman of the Lutyens Trust, Wendy Hitchmough, the authority on C.F.A. Voysey, plus Richard Guy Wilson, Philip Howard, James Macaulay, and Edward Cullinan. For more details, contact Elaine Hirschl Ellis at (877) 797-6886, or via E-Mail at artconf@aol.com.

4th ANNUAL INTL. PRESERVATION TRADES WORK-SHOP. IPTW 2000 will be held Nov. 13-15, 2000 at the Pennsylvania Farm Show Complex in Harrisburg, PA. IPTW 2000 will explore the theme "Convergence: Architecture and Craft" through demonstrations, presentations, and round-table discussions. Preservation tradespeople will demonstrate a variety of skills and traditional crafts, as well as the application of new techniques and technologies in the preservation of historic structures. For more information, log onto www.iptw.org. Or contact the Preservation Trades Network at phone (703) 406-8319, or fax (703) 450-0119

WORKSHOPS FOR SCULPTORS. Hands-On Workshops in Mercerville, NJ, running 2 to 5 days long, cover all aspects of mold-making, carving, and sculptural processes. They are sponsored by the Johnson Atelier, the leading full-service art foundry and sculptural studio in the U.S. Workshop topics include: Stone Carving, Welding & Finishing Cast-Metal Sculpture, Patinas On Bronze, Copper & Brass, Basic Portrait & Figure Modeling, Patina Processes & Materials, Bronze Casting in the Foundry, and Making a Rubber Mold. Call (609) 890-7777 to request the Technical Workshop Catalog, Or log onto www.atelier.org.

SEMINARS IN HISTORIC PRESERVATION & CULTURAL RESOURCE MANAGEMENT. The National Preservation Institute, Alexandria, VA, conducts year-round one-and two-day seminars for professionals in the area of management, development, and preservation of historic, cultural, and environmental resources. For complete program schedule and descriptions of the various courses offered, log onto www.npi.org or call (703) 765-0100.

# Specifying Mosaics

Whether specifying a stock mosaic border around a swimming pool or a custom-designed pictorial on a dining-room wall, mosaics are a personal and enduring design element inside and out. Here, a mosaicist imparts technical information and the particulars of mosaic specification.

by George Fishman, Fishman Mosaics, Miami Shores, Fla.

In this article I hope to provide guidelines and encouragement for design professionals who wish to incorporate mosaics in a remodeling or new-construction project. If I succeed, the specification process will show how attention to detail will produce a beautiful and enduring reward. Recent design trends have increasingly featured mosaic treatments of walls and floors. Large manufacturers and small studios present a proliferation of beautiful borders and medallions in various materials. Classical motifs are enduringly popular, but custom work can be created to enhance any decor.

#### History

More than 2,000 years ago resourceful home builders, tired of the problems inherent in "traditional" dirt floors, developed mortars that were spread out over gravel beds, into which they pressed stone chips. The embedded stones formed terrazzo-like pavements and primitive tiling patterns. Over time, artisans developed sophisticated layout schemes that were disseminated throughout the Mediterranean basin and beyond. This work came to be called Mosaics.

The conquests and settlements of the Greeks and Romans took artists and artisans further afield. Elegant mosaic pavements and wall decorations enhanced baths, villas, temples, and eventually Christian churches from Palestine to Britain to Spain and North Africa. The styles and methods of mosaics evolved over later centuries with occasional declines and revivals.

The mosaics that most of us in the Americas are familiar with exist in Western Europe where they decorate the fountains, pavements, and grottos of Pompeii, the facades of palazzi on the Grand Canal, humble 5th-century village churches, and the grand cathedrals of capital cities. Art Deco, Art Nouveau, and the various Classical Revival styles all have adopted mosaics in both public architecture and private homes.

#### Types

Mosaic design generally falls into two camps: the pictorial and the geometric. However, many popular motifs — vines, waves, chains, compass roses — are stylized forms of natural subjects.

Greco-Roman mosaics often combined a realistic pictorial subject — a landscape, a mythical creature, a still life — placed within a solid-color field and surrounded by a geometric border. This design approach still works today. Rather than borrowing the classical subjects, however, residential clients might opt to work with a mosaic artist to invent a highly personal subject for the picture.

Showroom catalogs and reference books will show scores of field patterns, borders, and medallions. If desired, a design professional can then generate variations, keying in to a preferred color scheme and to the home's particular layout.

#### Materials

The range of mosaic materials is first daunting, but ultimately, inspiring. Although some are more workable than others, most stone varieties that are sold as nominal I0-mm-thick (3/8 in.) stone tiles can be cut into small pieces (tesserae or chips) to create custom mosaics for walls or floors. Polished, honed, or split surfaces each have a unique appeal. Semi-precious stones such as onyx, agate, and lapis make luscious accents and boost the palette into the brighter colors. Smooth pebbles create a striking textured effect — even for pictorial subjects — though usually in informal settings, such as patios and gardens.

Glass for mosaics is manufactured in two principal forms: First is the so-called vitreous or Venetian, a thin, uniform glass tile with a flat, slick surface. At least a half dozen major manufacturers sell it in North America; each produces a palette of up to about 75 colors,



A mix of vitreous glass and unglazed porcelains were used to fabricate "Deco Rugs," based on 1930s French rug designs. They are inserted "casually" in a field of honed limestone. Critical surface leveling was achieved across various thicknesses of materials. (Master Installer, Gerard Scobie; Interior Designer, Barbara Hulanicki; Photographer, Lanny Provo.)

including gold. The most common tesserae size is 20x20 mm, although I0 and 25 mm also are available. Vitreous glass is usually sold in cartons of 30-x-30-cm sheets. The tiles — in a solid or mixed-color field — are glued face down on paper at the factory. This premounting allows them to be installed expeditiously: after the tiles are held in place with thinset, the paper is moistened and then peeled off.

Vitreous is the least-expensive mosaic glass and is suitable for interior and exterior walls and ceilings. However, it is rather delicate and slippery; use caution before specifying it for flooring. When used for pictorial work or hand-cut borders, the glass first is soaked off the sheets, then cut and assembled into the layout. Glued paper or clear adhesive film is then applied to

the completed design's face for transport and installation.

Glass smalti is the traditional material for mosaic murals. The tesserae are thicker and more irregular than vitreous glass. They are hand-cut from slabs, and their fractured faces ultimately constitute the finished surface. Because smalti is made for subtle portraits and religious scenes, thousands of colors are manufactured, although not all are readily available. Smalti is sold loose rather than sheet-mounted, and is most suited for custom work. As with vitreous glass, the mosaicist face-mounts her layouts on interlocking sheets of paper or cloth prior to thinset mounting. The rich palette and rippled, lustrous surface of smalti are unique.

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At least one manufacturer also makes a glass specifically for floors. These tesserae measure I2 x I2 mm and 8 mm thick, and are spaced wider on the sheets than vitreous glass.

Ceramic tile varies beyond the scope of full discussion here. Generally speaking, unglazed porcelains can be used for either walls or floors. Modules of 25 x 25 mm are available in about 40 colors for nipping into patterns or pictures. Glazed tiles are less commonly used for stock borders than are unglazed ceramics, stone, and glass. (Commercial glazed "faux mosaics" with embossed grout lines are an exception.) Glazed tiles are generally produced in larger modules that need to be cut or shattered into appropriate sizes for making custom mosaics. Glazed wall tiles should not be used for floors; they are slippery and scratch easily.

#### Stock vs. Custom

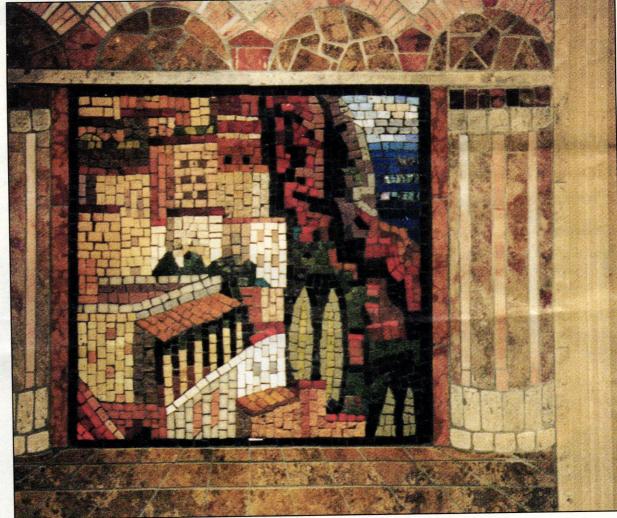
Besides their catalog or sample-board display of border motifs, some showrooms even offer ready-made or made-to-order pictorial panels or medallions. Generally speaking, "What you see is what you'll get." For better and for worse, the need to invent the mosaic component is thus reduced in the design process. Showroom professionals can coordinate mosaic colors, patterns, and sizes with other surfacing elements that they sell and may recommend qualified installers. Expediency may recommend this approach over an "a la carte" specification process.

However, an entirely unique and personal result awaits the client or design professional who is ready for deeper involvement. By engaging a mosaic artist's talent, a design can be developed collaboratively — one that might hearken to historical antecedents, yet incorporate the imaginative abilities of both artist and client. The process may be more complex than buying "off the shelf," but as with other kinds of custom services, the greater investment can produce a greater reward.

#### Applications

Mosaic floor treatments can be as simple as a narrow repeat border motif outlining a stone-tile layout; a herringbone, checkerboard, or other overall design gives a livelier effect. Repeat patterns needn't be confined to grids; curvilinear or floral motifs feel more fluid. A scattering of flat, irregularly contoured colorful stones within a field of smaller black or white "squarish" tesserae is a beautiful and informal treatment — and dates to antiquity.

In Greco-Roman times, it was commonplace to design a large floor made up of numerous detailed figurative panels outlined and connected by lavish border elements. Today's tastes and budgets favor simpler designs, and our figurative imagery is displayed



"Amalfi Cliffs," an original design, was fabricated of glass smalti and split-faced stone. The contemporary border treatment was created by Ralph Young. (Interior Designer, Diane Stratton for Howard Snoweiss Design Group.)

mostly on walls, although a dramatically placed pictorial floor medallion can still "make" a room.

Unless the client wants a highly ornamented effect, it's best to pair a "busy" floor layout with a simpler wall treatment or vice versa. A bordered mosaic composition of grape vines and birds on a wall, for example, may be best complemented by a relatively subdued floor design.

#### Location, Location

Some exceptional homes are surfaced throughout with stone or tile; often, however, these surfaces are relegated to bath, kitchen, pool, and other "wet" areas. As a mosaic artist, I often campaign to "liberate" mosaics from their confinement in the bathroom. Beyond their function as a durable surfacing material, mosaics are dramatic design statements in any part of the house, and I urge clients and design professionals to broaden their imaginative horizons.

Budget concerns often restrict the scale of mosaic installations specified in a home's design. Achieving "the most bang for the buck" is a frequent goal. I favor quality over quantity and would prefer one lovely 5-x-3-ft. image instead of a 12-in.-wide chain border running for miles throughout the home.

#### Examples

A fine mosaic "Oriental rug" can be installed in front of the fireplace; it won't be damaged by hot embers. A fireplace facade is another confined, focused space where mosaics can work within a restricted budget. Swimming pools and fountains, of course, are obvious sites for mosaics. A traditional waterline border in a wave motif will complement fanciful sea creatures. The new or remodeled swimming pool doesn't have to be entirely surfaced in tile to incorporate mosaic inserts. Stock or custom mosaic elements can be installed after the pool has been thoroughly cleaned and/or repaired and prior to final plastering. Alternatively, custommade mosaic inserts can be merged into grid-mounted sheet material for an all-tile pool.

A well-lit niche that will naturally be a focus of attention in the client's "traffic pattern" makes a good choice for a custom pictorial panel. Whether this spot is located near a pool or bar, where a water feature might be combined, or in a living room alcove, it should be placed where it will be enjoyed at leisure.

'Slippery when wet" considerations caution against using vitreous glass on a bathroom, kitchen or entryway floor. Even polished stone presents a hazard in these locations, although the myriad grout lines provide some anti-skid traction. Smalti are usually too sharp for "barefoot" locations and are best used on walls.

#### Tips for Architects & Designers

Preparation. Designers or clients who want to incorporate mosaics into new construction or a remodeling project should look at myriad examples to acquaint themselves with the breadth of possibilities and to gain a personal sense of what is most appealing. Books, magazines, and travel will help prepare for the plunge into the specification process in which design, materials, costs, and schedules of fabrication and installation must be sorted out and written down.

The Commissioning Process. If selection and purchase are made through a showroom, it might be possible to arrange a one-stop deal, in which the showroom staff teams up with an affiliated tile contractor and/or mosaic artist to present and discuss all the options, write up the order, make field measurements, fabricate,

Alternatively, an independent mosaic artist with her own resources may be contracted, especially for custom work. If the artist is local, she may install the work as well. More often, the mosaic is pre-assembled in the

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"Passion Vine Medallion," an original design fabricated of unglazed porcelains with vitreous-glass accents, was installed in a simple tile field. The pictorial element is surrounded by concentric border motifs, which could be repeated at the floor perimeter.

studio and then shipped to the site for installation.

Issues of Quality: The Contract. The quality of a mosaic depends — rather like a meal — on ingredients, preparation, and presentation. As discussed earlier, different types of materials are best suited for specific applications. Examine and evaluate the proposed mosaic materials; retain reference samples.

If planning custom imagery, first discuss the general goals and ultimately, the specific motifs and placement of the mosaics. The mosaicist's portfolio and other reference books can help when formulating the design. Today it is easy to carry out this process via telephone and internet — images and ideas can be exchanged speedily at any distance. Once the general parameters and budget have been established, the mosaicist (or another design professional) will create preliminary sketches for discussion and possible revision and then final working drawings. The fee required for this work is money

The design drawings should be to scale, indicating (in selected details) both the module sizes and width of grout joints. When viewed with photos of previous work, these drawings should accurately predict the final

If a strong sense of movement is desired, specify that the tesserae be cut into elongated rectangles; tesserae cut to "squarish" shapes tend to produce a more static feel. Rougher surfaces, irregularly shaped tesserae, and wider grout joints all contribute to a more rustic mood; tight grout joints and uniform smaller tesserae with polished surfaces give a more refined tone.

Insist on a thorough contract that itemizes the various components of the project — scope of work, budget, schedule, etc. — and delineate responsibility for each component. For example, who reinforces the wall to eliminate flex: the mosaicist or the owner's contractor? This signed agreement reduces anxiety by letting everyone know where they stand.

#### Budget

Calculation of a project budget entails complete analysis of factors that are only listed here: I. Size (discounting possible economies of scale); 2. Complexity of design (detail of imagery, size of tesserae); 3. Cost and workability of selected materials; 4. Mounting, delivery, and installation costs and complexity; and 5. Schedule (rushing incurs increased expenses). The mosaicist will often compute direct costs and estimated labor time for one figure, then compare it to a priceper-square foot calculation that has been worked out on comparable projects.

#### Avoiding Common Mistakes

To allow for the waste that is inevitable while installing fields and borders in a complex layout and around built-in features, extra material should be specified in the initial contract.

Some materials, like handmade ceramics and natural stone, may show considerable variation. This is normal, but needs to be accounted for so that all the darker material, for example, is not concentrated in one area. Alternatively, glass and ceramic mosaics — and even certain stones — are uniform in color. When planning fields and patterns, specify some mixing of similar colors to liven up the effect.

#### Installation

There are 1,500-year-old mosaics that are in great condition; others fail after a few months. Why? Usually the installation is the cause. Paranoia is unnecessary, but it's a good idea to inoculate yourself against foreseeable hazards. Ask the mosaicist and/or installation contractor what problems they anticipate; establish a plan to deal with them; and incorporate these tasks into the contract. As with tile, stone, or wallpaper, beautiful materials can be utterly spoiled by poor installation. Mosaic pictures that may represent many weeks of work are often finished in the studio - mounted on rigid cementitious panels, grouted, and sealed. The finished product can then be inspected either in person or via photos prior to shipping.

#### Hints and Tips

Space here does not allow for a real tutorial, only a few

•Don't allow an installer with insufficient experience to use your project as a testing ground. Whether the work will be done by the mosaic fabricator or a separate contractor, inspect other projects or at least be sure to

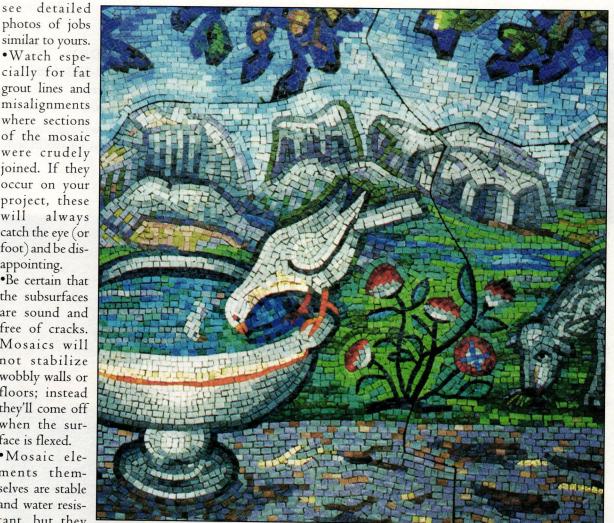


"Byzantine Fantasy," a collaborative design with the client, is one of a pair of niche mosaic murals that flank the fireplace. The geometric border was glued to heavy paper for shipping and installation on a curved surface. Material: glass smalti.

photos of jobs similar to yours. ·Watch especially for fat grout lines and misalignments where sections of the mosaic were crudely joined. If they occur on your project, these will always catch the eye (or foot) and be disappointing.

•Be certain that the subsurfaces are sound and free of cracks. Mosaics will not stabilize wobbly walls or floors; instead they'll come off when the surface is flexed.

· Mosaic elements themselves are stable and water resistant, but they can be dislodged if applied to mater-



"Byzantine Fantasy" detail is shown during the mounting process to illustrate the "jigsaw-puzzle" method of panel assembly. The wide joints disappear during final installation.

ials such as drywall or wood, which soften or warp when wet. In potential wet areas, specify cementitious backer panels.

•Be certain that the subsurfaces are flat and smooth. Mosaic materials — especially thin ones — applied over I/8 in. of thinset will replicate the dips and bumps

•Request the best installation materials, such as thinset and grouts fortified with liquid latex. I specify my preferred high-quality products even when I am not installing myself.

·A neutral gray grout is rarely wrong; avoid a high contrast or bright color, unless you want an especially dramatic effect. White and black grouts — like clothes - are harder to maintain.

•Discuss the question of sanded vs. unsanded grout with the installer.

Planning and communication are paramount, both in the practical and aesthetic issues. Accurate dimensions are critical; if they can be measured on site while the mosaic is still in the planning stage, great. Otherwise, incorporate some element of adjustability in the design. A border around a picture panel may be expanded or shrunk, for example, whereas the picture itself cannot. So plan an "adjustable border."

To ease installation, specify the same thickness of material for the mosaics as for adjacent surfacing. Otherwise, make certain the installer explains his plan

to accommodate these differences.

If the adjacent surfaces to be faced with mosaics are out of square — an old bathroom, for instance, with walls and floor at odd angles — either rebuild it or consider a design with a "looser" feel, rather than one that relies on geometric precision along all the corners.

Clients should be urged to volunteer personal likes; designers should solicit them. Comments such as, "Turquoise is my favorite color, and my husband hates purple;" "We grow orchids and collect old bottles;" and Here's a photo of our daughter with her parrots can suggest motifs that will personalize a mosaic mural or custom border.

Schedule the installation so that there is sufficient time for the fastidious care it will require. More important, plan the whole enterprise early enough — months early - so that design revisions can be considered calmly and perhaps unusual materials ordered.

Life is short, and mosaics last a long time. Why not create something as enduring and delightful as the mosaic materials themselves?

George F. Fishman's one-person studio is in Miami Shores, Fla. Collaborating at times with other designers, he has created unique mosaics for homes, parks, churches, and cruise ships for ten years. He specializes in pictorial work, using a mix of stone and smalti. See the Buying Guide on pp. 102-105 for full contact information.

# BUYING GUIDE TO MURALS AND MOSAICS

## Murals and Mosaics for the Ages

AS George Fishman points out in his article in this issue, there are mosaics that are still in great shape 1,500 years after they were made, thanks in part to good design. Though you may not need your mosaic or mural to last this long, it makes sense to consult and utilize trained craftspeople who specialize in the design, fabrication, and installation of these elegant artworks.

In response to the popularity of mosaics, a number of studios on the following list are ready to guide you through your project. You can find both custom and stock mosaics from these studios.

Additionally, you'll find a number of muralists and painting studios which can transform your bare walls into landscape vistas, complex trompe l'oeil, or imaginative period-style murals. Both decorative options are a way for the designer to transform a house from a mere residence into a living work of art.



Italian smalti or vitreous glass mosaics are used in ANIMA CERAMIC DESIGN'S cheerful custom murals.

#### ANIMA CERAMIC DESIGN No phone; Fax: 508-437-0706 www.animatile.com Laredo, TX

Specialist in unique, custom murals combining highfire ceramics with Italian glass mosaics. Also available: Mexican glass mosaics and American recycled glass. Will ship worldwide.



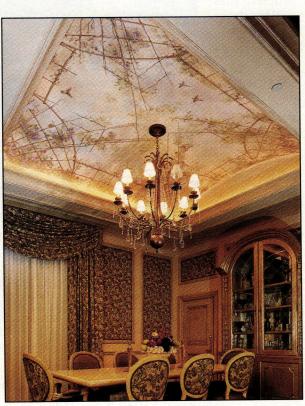
ARTISTRY IN MOSAICS' catalog of ceramic mosaic tile elements can be used for pools, showers, and other residential applications.

# ARTISTRY IN MOSAICS, INC. 561-468-8453; Fax: 561-468-3564 www.artistryinmosaics.com Fort Pierce, FL

Manufacturer of hand-crafted ceramic mosaics for the swimming pool and home, with a facility over 13,000 sq.ft. Custom-design department can handle jobs of any scope and size.

#### BELLE ARTI STUDIO 800-94-MURAL; Fax: 770-973-4385 1955 Lauren Court Marietta, GA 30062

Fine-art paintings and murals for walls and ceilings, painted to recreate the elegance of Old World style. Commissions accepted worldwide.



DOUGLAS BOUMAN & ASSOCS. painted this fine ceiling mural on canvas, using trellises, birds and butterflies to create an open, airy atmosphere.

#### BOUMAN, DOUGLAS & ASSOCIATES 805-541-6281; Fax: 805-541-1071 www.dbamurals.com San Luis Obispo, CA

Custom-designed and hand-painted murals, fine-art paintings, decorative ceilings, screens, trompe l'oeil, faux finishes, wall glazing, gilding, stenciling, sculpture, and mosaics for projects worldwide.

### CERAMICHE CAESAR S.P.A. 39-0536-817-111; Fax: 39-0536-817-298

www.caesar.it Spezzano di Fiorano MO, Italy

Producer of porcelain stoneware mosaics for walls and floors.



CHRISTIAN THEE & ASSOCIATES created this leafy piece of naturalistic trompe l'oeil for a residential ceiling; note the whimsical stray branch encroaching through the frame of the supposed "window."

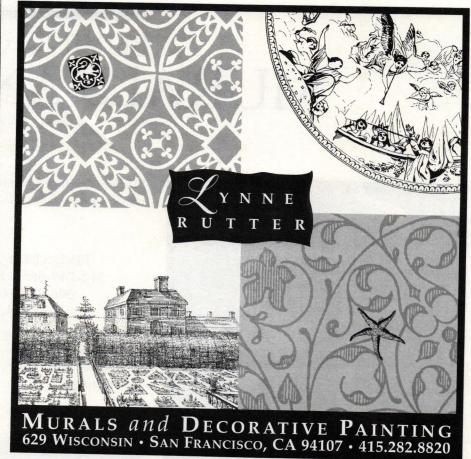
#### CHRISTIAN THEE & ASSOCIATES 800-717-1459x39; Fax: 803-787-1459 6196 Eastshore Rd. Columbia, SC 29206

Trompe l'oeil, murals, screens, paintings, and ceilings painted on-site or on canvas in studio; everything from a 46-ft. mural for Trump's Taj Mahal to miniature paintings for the windows of Tiffany & Co.; residential, commercial, and museum. Uses only water-based paints.

#### CUSTOM TILE STUDIO 413-863-3121; Fax: 413-863-9413 www.crocker.com/~cts/ Turners Falls, MA

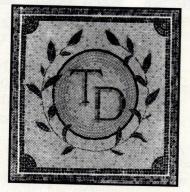
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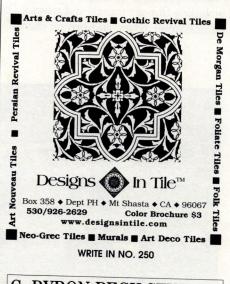
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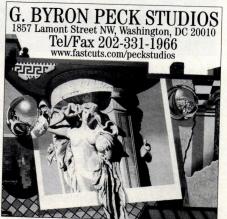
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# BUYING GUIDE TO MURALS AND MOSAICS



This custom mosaic spa by DESIGNS IN TILE is the epitome of luxury, with Southwestern-style motifs throughout the black, gold, and terra-cotta glazed bath.

#### DESIGNS IN TILE 530-926-2629; Fax: 530-926-6467 www.designsintile.com Mt. Shasta, CA

Custom historic-styled tiles & murals, hand-painted or mosaic. Arts & Crafts-style murals a specialty. Also, square-edged 3x6-in. "subway" tile & molded trim; hand-crafted "faience" stoneware tile & trim. Write in No. 250

#### FINE ART FINISHES 817-992-9230; No Fax www.fauxfinish.org Burleson, TX 76028

Studio provides all types of decorative painting, including fine-art murals and trompe l'oeil for model homes, home tours, and private clients.



This is just a small detail from a Byzantine fantasy mural created by GEORGE FISHMAN MOSAICS.

#### FISHMAN MOSAICS 305-758-1141; Fax: 305-751-1770 www.netrox.net/~mosaics Miami, FL

Custom hand-cut mosaics in stone, vitreous glass, or glass smalti. Artist specializes in pictorial images for installation as floor inserts, niche panels, murals.

Designs developed through conversation/collaboration with homeowners.

#### FIVE STARS STUDIO, INC. 212-749-6855; Fax: Same as phone 206 W. 104th St., Ste. 47 New York, NY 10025

Murals painted in any style customer requests, including trompe l'oeil. Also, painted furniture and all kinds of faux finishes, including marbleizing and woodgraining.



The highly romantic pastoral setting of this hand-painted mural exemplifies the creativity of GRAND ILLUSION of New Jersey.

#### GRAND ILLUSION 973-770-0206; Fax: 973-627-3909 6 Altenbrand Ave. Mount Arlington, NJ 07856

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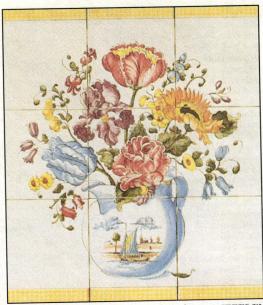
Hundreds of pieces of onyx are integrated into this Biblical Medallion by HAIFA, INC., in the mosaic tradition of Constantinople, just one of the mosaics found in their catalog.

#### HAIFA, INC. 561-641-4911; Fax: 561-641-8763 www.haifainc.com Lake Worth, FL

Stock and custom-made mosaics in marble onyx and Jerusalem stone.

#### JEFFREY COURT, INC. 909-340-3383; Fax: 909-340-2429 www.jeffreycourt.com Corona, CA

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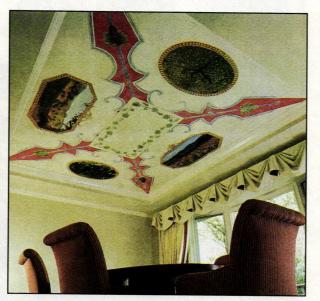
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# Creating a Period-Style Bathroom

Creating a period-style bathroom requires a 19th- and 20th-century design sense with a 21st-century sensibility. While the concept of a vintage bathroom sounds appealing to many clients who own old houses or who are building new houses in old styles, the reality is quite a different matter.

by Nancy A. Ruhling

ost clients want a compromise between the old and the new, and as a general rule designers are keeping as much of the old look as possible without sacrificing comfort for historical integrity. "One of my clients has an 1880s bathroom where the tub is encased in mahogany, so that won't change," says Marisa Morra, principal of Artistic and Historic Interiors in Weston, Mass.

The key to a successful project, designers say, is paying attention to the period details of the house and carrying them through to the newly created period-style bathroom. "Clients want something that will give the feeling of something old without giving a museum feeling," Morra says.

One of the ways to create the seamless look between the old and the new is by choosing bathroom doors, hinges, dooknobs, and floor stains that match those in the rest of the house. With the right blending of styles, "I don't think anyone walking into the bathroom would say, 'This is an old bathroom,'" Morra says.

Today, new bathrooms, regardless of style, are not only getting bigger, but they also are becoming more opulent, functioning as private personal retreats, which makes the task of creating a period-style bathroom with all the 21st-century amenities in the small space of an old home all the more challenging.

"If people have families, this is the only place they can be alone for a few moments of serenity," says Tony DeBrizza, vice president in charge of sales and marketing for Aquaware America, Inc., which has its U.S. operations in Norwalk, Conn. "Even small baths are luxurious." Selene Seltzer of Designs in Tile in Mt. Shasta, Calif., agrees, adding that "people are treating these rooms not as sanitary closeted spaces but as a decorative aspect of the living space."

Arnaud Massonnat, owner of The Golden Lion in Los Angeles, Calif., which specializes in decorative hardware, says that this quest for opulence manifests itself even in the smallest details of the period bathroom right down to elaborate handles and hinges. "Right now," he adds, "Louis XVI is popular."

#### The Authentic Style

The earliest indoor bathrooms were rather utilitarian affairs, and they were found only in the homes of the wealthy. By the time of their arrival in the second half of the 19th century, there was a general knowledge of germs and an emphasis on keeping the decor sanitary and simple to stop the spread of disease.

Many times, the functions of the room were divided. Hence, the bathroom had only the bath tub; the toilet was down the hall; and people washed up in their bedrooms, at washstands or sinks with running water. Because the technology and the whole idea of indoor plumbing were novel, sometimes homeowners opted for indoor tubs but kept the old-fashioned outdoor privies.

Typically, bathrooms had wooden floors and wooden wainscoting. Toilets, tubs, and sinks also were encased in wood. Walls were painted or stenciled, and by the end of the 19th century, papered with sanitas (or sanitary papers) that were washable and often had tile-like designs.

Daylight came from a window — either stained-glass or patterned and etched — and at night illumination was provided by candlelight or chamber lights carried into the room. Until near the dawn of the 20th century, the window was uncurtained or was covered by roller blinds.

Shower stalls and electric lights around mirrors were added around 1900. So were tiles; the first ones were white. By the 1920s, colored fixtures were introduced



At The Southern Mansion, a Victorian bed and breakfast in Cape May, N.J., owner Barbara Wilde stole space from the ample closets to create period-style bathrooms. She combined the best of both worlds to give the bathrooms a fresh, up-to-date-look: In this one, she chose new Kohler fixtures and new American Standard tiles and then mixed in antiques, including the mirror over the sink. (Photo Courtesy of The Southern Mansion in Cape May, N.J.)

(although they were never as popular as white ones), and by the 1930s colored tiles were in use.

"The easiest way to get ideas for period-style bathrooms is to visit historic houses to study the real thing," notes Gail Caskey Winkler, author of *The Well-Appointed Bath* and *Victorian Interior Decoration*, and principal of the Philadelphia-based design firm LCA Associates that creates period rooms for museums.

Some of the best examples of 19th-century periodstyle bathrooms, says Winkler, are at the Frederick Pabst Mansion in Milwaukee, Wisc.; the Alexander Ramsesy House in St. Paul, Minn.; The Breakers in Newport, R.I.; the John Wood Mansion in Quincy, Ill.; and the Victoria Mansion in Portland, Maine.

#### Securing the Space

Because most houses in American cities didn't even have indoor plumbing until the second half of the I9th century, and because many homes in rural areas didn't even have running water by the I930s, there are many early residences that never had indoor bathrooms. Even those houses that were built with bathrooms usually only had one. Today, clients expect not only a sumptuous master bath but also a powder room for guests

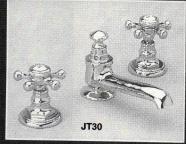
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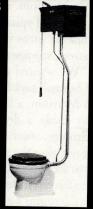




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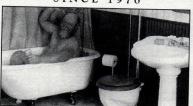
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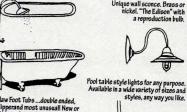
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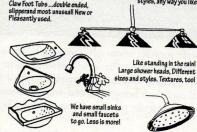


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and a bathroom for every two bedrooms.

One of the biggest challenges facing designers is simply finding the space in the existing house for an extra bathoom without compromising the original footprint. Typically, designers steal space from the utilitarian areas of the house, including the servants'

quarters, storage areas, and closets.

"We wanted to keep the architectural integrity of the house," says Barbara Wilde, owner of The Southern Mansion, a bed and breakfast in Cape May, N.J. "We made a decision not to cut into the spacious bedrooms, some of which were 400 sq.ft." While she did not alter the spaces in the three existing bathrooms in the 19th-century Italianate American bracketed villa, she converted the large closets in some of the rest of the 27 rooms to bathrooms. "You have to be inventive," she says, adding that she was lucky to be working in a mansion as "rich people had big closets because they had lots of clothes to put in them."

When the new bathrooms were installed, she, like the original owners, opted for opulence. But she also added updates. "We made the showers big enough for two and put in marble seats. In the smaller bathrooms, we used corner toilets angled in so there is ample room to close the door and still have legroom. The bathrooms are also easy to clean because they are all tile and

marble."

#### Finding Fixtures: Old vs. New

Perhaps the biggest design decision to make is whether to retain the old fixtures. Generally, if the existing ones are in working order and are aesthetically pleasing,

designers are opting to keep them.

Because there are so many reproductions available, there is no compelling reason to search salvage yards for a vintage piece. Yet period pieces do have their own charm. "The older ones have a patina of age that is interesting, and the colors are older looking," says Tom Scheller, owner of Bathroom Machineries in Murphys, Calif., which sells vintage and reproduction fixtures. "And older pedestal sinks are heavier and thicker than repros."

While period fixtures can be repaired, rebuilt, restored, and resurfaced, they can be more difficult to install and bring up to code. (Existing fixtures are grandfathered in; only newly installed old fixtures are subject to the more stringent 21st-century building

codes.)

While resurfacing vintage fixtures with layers of painted-on epoxy may do the trick in a powder room, the pieces are not practical in a master bathroom because they must be redone every two to five years and do not hold up well under high temperatures or when exposed constantly to water. "If you set a damp sponge on it overnight, it might blister the finish," says Scheller.

Scheller says that resurfaced pieces should be primed before the finish is applied and should be buffed between coats to prevent a "waffly" look. Polymer coatings, sold in marine stores, may be applied to old tubs and sinks to spiff up the finish.

The only permanent solution to the resurfacing problem is re-enameling in porcelain. This process is done by only one company (Vitco Corp. in Waterford, Pa.), takes four to six weeks, and requires that the piece be shipped to the company, which may not be practical

for the budget or the timeframe.

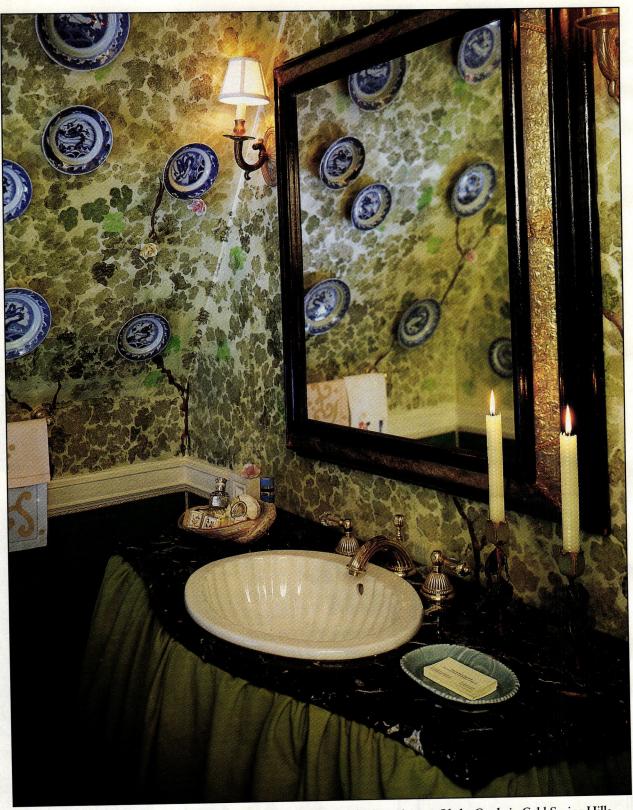
Reproductions also offer more of a variety of styles and sizes that are suitable for today's larger bathrooms. One of the best sellers for Aquaware America, for instance, is the Belle Epoque, a double sink with ceramic legs.

### Decorative Treatments for Reproduction Fixtures

Designers are finding that they can dress up even the most mundane reproduction fixtures by having custom scenes painted on them. Elizabeth Heid, a decorative artist from Lindenhurst, N.Y., often is asked to paint bathroom tiles and sinks with bouquets of flowers to give a custom look to the room. Using glazes, she paints designs over the commercial glaze on each piece and fires it at 2,000 deg. to permanently fuse the paint and the two sets of glazes.

#### Hardware

When it comes to hardware, the same rules used for vintage fixtures apply: If the originals work, use them;



When he created an opulent period-style powder room/dressing room for a show at Oheka Castle in Cold Spring Hills, N.Y., the challenge for Manhattan interior designer Frederic Jochem was to make the room, which had been in a previous show, look entirely different. To do so, Jochem swathed the marble-topped vanity in a skirt of green velvet suede, had an artist paint the walls with a leaf motif, and then hung blue-and-white Japanese porcelain dishes and French porcelain flowers on the walls. An antique mirror completed the picture. (Photo courtes) of Frederic Jochem, Manhattan)

if they do not, install reproductions.

Much of the technology of old faucets is obsolete, which makes reproductions that have an antique look and high-tech fittings very appealing. For example, many old faucets have hot water on one side and cold on the other as opposed to modern ones where the water is mixed.

"There is a lot of retro hardware out there," says Henry Todaro, owner of H.T. Sales Company of Manhattan and Paramus, N.J. "What's real sometimes isn't pretty, so ask yourself: 'Do you want the look, or do you like the look?"

One thing that many people today don't like, he says, is the "exposed" look that was so popular at the turn of the 20th century. "The plumbing was not in the walls. It was designed to be exterior. [It's efficient because] to recreate the look, you don't have to rip out a wall."

Chrome and nickel-plated fixtures were used in period bathrooms, and many of those vintage styles are being reproduced. Many reproductions are being made in solid brass, which is not a historically accurate metal (except for very early bathrooms) but which is quite popular today. "Nickel is better than chrome," says Todaro. "Chrome is contrast. It doesn't match anything; nickel has a yellow cast that goes with all."

Many of the brass fixtures have a clear protective coating to prevent tarnish. "Some of the clear coats will last I0 to 15 years," Scheller says, "but even then if it doesn't last as long as it's supposed to, you have to remove the fixture and send it back."

#### Wall Treatments

Although tile was a latecomer in bathroom decor, today it is the most popular choice for walls, floors and ceilings. Because tile is such a permanent and costly fixture in bathrooms, most designers make every effort to use what is there and plan the rest of the decor

A variety of tiles, everything from 19th-century reproductions from Fulper Tile in New Hope, Pa., to hand-crafted faicence stoneware tiles from Designs in Tile in Mt. Shasta, Calif., is available. If matching tile is unavailable, "there are ways to blend the tiles," says Selene Seltzer of Designs in Tile. Seltzer notes that you can add a new contrasting border that can match the historic glazes. For instance, if you are adding more tile to an existing patch, add a hand-painted border then put up tiles of a different size from the original to blend new with old.

Wallpapers were used sparingly in 19th-century bathrooms, even when the washable papers were introduced in the 1890s, because they fall down on the job in the midst of heat and moisture, although the everdurable Lincrusta, a thick, heavily embossed Linoleum-like material invented during the Victorian era, is still a good choice, as is the lighter-weight Anaglypta.

Today, reproduction papers are still used sparingly, even though they may be coated with a matte-finish acrylic to make them suitable for bathrooms. "It is clear and protects them from the moisture," says Argine Carter, owner of Carter & Co./Mt. Diablo Handprints in Vallejo, Calif., which sells several reproductions of the so-called sanitary papers from the 19th century.

Many designers are painting walls in historic color schemes; another option that has a historical precedent is stenciling. "Stencils can add color and pattern," says John Burrows, owner of J.R. Burrows & Co. in Rockland, Mass., which sells a reproduction of a carp stencil, designed in 1900 by Candace Wheeler specifically for

continued on page 109

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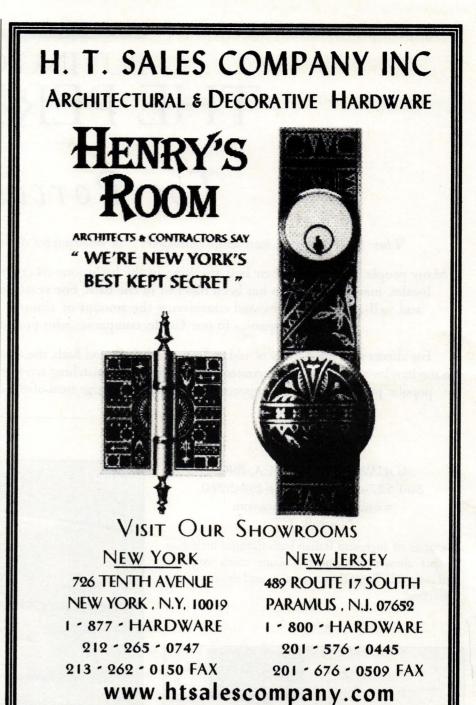
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CREATING A PERIOD-STYLE BATH, continued from page 108

bathrooms. "If you go with neutral tiles and fixtures, you can change the look of the room with colorful stencils. If the ceilings are high, you can also stencil the ceiling," he says.

Murals and faux treatments are also making a statement in period bathrooms. Decorative artist Loraine Volz of Hicksville, N.Y., is not only called upon to paint dreamy, relaxing scenes like classical gardens and pastorals, but also to paint replicas of tiles and moldings that cannot be matched because they are old. "Murals also work for areas like niches that are difficult to paper or tile," she says.

#### Windows and Window Treatments

Window treatments in period-style bathrooms tend to be far more elaborate than those of vintage models. While lace panels and fancy swags work best in powder rooms, stained-glass windows, flat Roman shades, and louvered shutters are more authentic and more sanitary in master baths.

Stained-glass and art-glass windows, old or new, provide privacy, light, and lots of color. Custom designs are gaining in popularity.

#### The Period-Style Powder Room

Powder rooms and guest baths are often even more opulent than master baths; since they are not used every day, they are not subject to as a much moisture and water, which allows designers to use more-luxurious fabrics like silks and velvets.

When creating a guest bath for a show house at the 1914 Oheka Castle in Cold Spring Hills, N.Y., designer Annemarie diSalvo of diSalvo Galleries, Inc., in Garden City, N.Y., turned a bare 5-ft.-x-8-ft. space into a bath fit for a visit from the original owner — opera aficionado and legendary financier Otto Kahn. DiSalvo chose a biscuit-color sink and commode from Kohler and lined the shower stall with granite from floor to ceiling. The shower curtain, which looked like a turn-of-the-century theater curtain, was of Beacon Hill cinnamon printed velvet, tied back with enormous

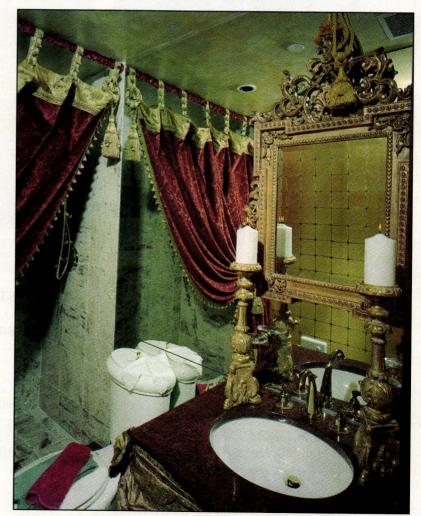
gold tassels in silk. The sink's ruffled skirt, which looked like a diva's dress, was of Beacon Hill gold silk accented with swags and rosettes. "Silks are not normally used in bathrooms," says diSalvo. "I used a plastic liner in the shower to protect the velvet curtain.

If this bath had been for everyday use, I would not have put silk on the sink. I would have used cotton, polished cotton, or even layered sheers because they are washable."

To make the room look bigger and to make the shower curtain look full size, diSalvo lined the wall behind the sink with mirrors, adding an antique mirror on top to convey a period style. The rest of the wall was covered with tile-style wallpaper in 24-karat gold leaf.

Manhattan interior designer Frederic Jochem didn't have quite as much latitude when he created his elegant powder room/dressing room for the Oheka showcase, because his room had already been outfitted as a bath. The fixtures and tiles being new, Jochem worked around them. He upholstered the panels below the chair rail and draped the tub enclosure, the makeup area, and vanity with a sumptuous spring-green shade. A decorative artist painted the walls with a luxurious canopy of leaves, and Jochem "planted" Japanese porcelain dishes and antique porcelain flowers to complete the effect of a shimmering forest. "The room is the epitome of traditional with a twist," he says, pointing out that he mixed styles, everything from a 17th-century Italian baroque mirror and an 18th-century French painting to an Italian 1939 Art Deco chair "to create a fresh new style." ◆

Nancy A. Rubling writes articles about art, antiques, and interior design for several national magazines including Victorian Homes, Fine Furniture International and Art & Antiques.



Designer Annemarie diSalvo of diSalvo Galleries, Inc., in Garden City, N.Y., created an opulent period-style guest bathroom for a recent showhouse at the country's second-largest private residence, Oheka Castle, built in 1914 in Cold Spring Hills, N.Y. In keeping with an operatic theme in honor of the first owner, Roaring Twenties opera aficionado/financier Otto Kahn, the silk shower curtain resembles a stage curtain, the sink's skirt looks like a diva's dress, and the walls are covered with gold-leaf paper.

### The Porcelain Shrine

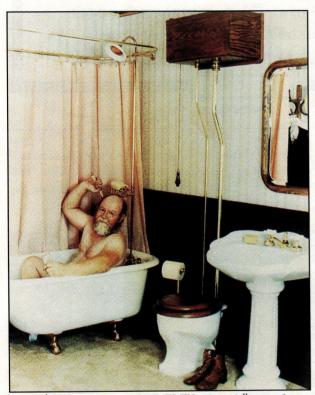
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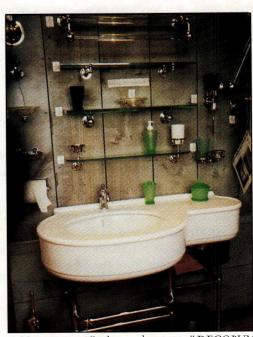
Rustic and colonial pulls and door handles are available from COLONIALWORKS along with other hardware for outfitting the period bath.

## COLONIALWORKS 323-654-8849; Fax: 323-654-6249 www.worldlinkdistribution.com Hollywood, CA

A complete selection of decorative, wrought-iron, and Rustic hardware, such as door handles, door-knobs, and kitchen cabinet knobs, along with weathervanes and Colonial home accessories, available for home decorating or remodeling. Write in No. 1292

## CONANT CUSTOM BRASS, INC. 800-832-4482; Fax: 802-864-5914 www.conantcustombrass.com Burlington, VT

Specialist in period bath hardware and accessories offers hard-to-find products from carefully selected suppliers.



A Maine source of "architectural curiosities," DECORUM handles both new and antique accessories for the elegant revival bath; they will also search to meet specific needs.

DECORUM, INC. 207-775-3346; Fax: 207-775-3038 231 Commercial Street Portland, ME 04101

New and antique decorative hardware and accessories, clawfoot tubs, slate sinks, old stoves, pedestal sinks, lighting, doors, windows, and more. Write in No. 1680

#### DESIGNS IN TILE 530-926-2629; Fax: 530-926-6467 www.designsintile.com Mt. Shasta, CA

Custom historic-styled tiles & murals, hand-painted or mosaic. Arts & Crafts-style murals a specialty. Also, square-edged 3x6-in. "subway" tile & molded trim; hand-crafted "faience" stoneware tile & trim. Write in No. 250

#### DURAVIT USA, INC. 888-DURAVIT; Fax: 770-931-8454 www.duravit.com Duluth, GA

Manufacturer of high-quality, high-design vitreousceramic bath furniture and accessories.



The one-of-a-kind find is a speciality of EUGENIA'S ANTIQUE HARDWARE, a source of authentic bathroom accessories from the 1890s on.

#### EUGENIA'S ANTIQUE HARDWARE 800-337-1677; Fax: 770-458-5966 www.eugeniaantiquehardware.com Chamblee, GA

Supplier of antique bathroom accessories, from the I890s to I950s, in nickel-plated brass and porcelain, including towel bars, soap dishes, cup and toothbrush holders, tissue holders, and hooks. Also, vintage hardware. *Call for more information*.

#### GERMAN SILVER SINK CO. 313-882-7730; Fax: 313-882-7739 5754 Lodewyck Detroit, MI 48224

Hand-crafted reproduction of antique German "silver" (copper/nickel/zinc alloys) sink. Special "S" curve design. Soft, dimpled surface is forgiving to crystal and china. Custom sizing and modifications available. Write in No. 426



The whimsical "Fish" line from THE GOLDEN LION's Natural Collection is available in a variety of finishes: Black Bronze, Alupewt, Verdi Gris, and Ochre. The line also includes "Frog" and the lovely spiral seashell "Ammonite."

#### GOLDEN LION, INC. 310-398-2848; Fax: 310-398-0605 www.goldenlion-hardware.com Los Angeles, CA

Imports lines of quality European hardware for furniture and residential use, from handmade wrought iron to the finest hand-crafted brass-hardware line from maison Bricard. Write in No. 115



H.T. SALES CO., the New York City consultant to architects and contractors, supplies high-quality bathroom accessories in period brass and a variety of styles.

#### H.T. SALES COMPANY, INC. 212-265-0747; Fax: 212-262-0150 www.htsalescompany.com New York, NY

Fine brass knobs, levers, locks, plates, and hooks; distributes many of the best names in architectural, commercial, and decorative hardware; custom castings and fabrication; professional hardware consultants and locksmiths. *Write in No.* 286



HANSGROHE's Carlton Axor line includes this chrome and gold lav set, and a line of matching accessories (not shown).

#### HANSGROHE, INC. 800-719-1000; Fax: 770-667-1897 www.hansgrohe-usa.com Alpharetta, GA

Founded in I901 in Germany's Black Forest, company manufactures faucets, showerheads, and other quality fixtures and accessories for the bath. Solid-brass construction, superior plating, and precision ceramic valving.



HARDWARE, BATH AND MORE here offers the highly romantic "Colette In Spring" by Track Porter for Kallista.

#### HARDWARE BATH & MORE 800-304-2036; Fax: 248-546-2328 www.h-b-m.com Oak Park, MI

Distributor of decorative-plumbing, -lighting, and -hardware lines, including Baldwin, Bouvet, Broadway Corbett, Concinnity, Jacuzzi, Harrington Brass, Period Brass, Frederick Raymond, French Reflections, Kichler, Kallista, & Omnia.



Benefiting from 140 years of family-firm experience, HERBEAU CREATIONS imports French hand-crafted brass and bronze fixtures in 3 finishes: naturally polished, weathered, or nickel. The bathset shown is style number is 30.02.

#### HERBEAU CREATIONS OF AMERICA 941-417-5368; Fax: 941-417-5370 www.herbeau.com Naples, FL

Manufacturer of hand-crafted, period-style copper and brass sinks and faucets. Also, vitreous-china sinks, toilets, bathtubs, and accessories.

4 4 4

#### IMPERIAL DECORATIVE HARDWARE, INC. 800-685-9190; Fax: 800-397-1330 1429 W. Collins Ave. Orange, CA 92867

Supplier of fine-quality solid-brass bath accessories and decorative door and trim hardware in standard and special finishes: oil-rubbed bronze, bright nickel, satin nickel, and antique nickel, all at competitive prices.

#### J.B. PRODUCTS 847-438-4141; Fax: 847-438-7110 www.jbproducts.com Lake Zurich, IL

. . .

Supplier of large-diameter, Victorian-style reproduction showerheads.



The CHELSEA series from Harrington Brassworks includes this wall tub and shower set #32-301-03, distributed in the U.S. by KOLSON INC.

#### KOLSON, INC. 516-487-1224; Fax: 516-487-1231 www.kolson.com Great Neck, NY

Extensive selection of tubs, toilets, bidets, sinks, faucets, medicine cabinets, and bath accessories. Also, cremone bolts, window hardware, transom hardware, decorative door and cabinet hardware.

#### LE BIJOU COLLECTION 305-593-6143; Fax: 305-477-7023 www.homeportfolio.com/lebijou Miami, FL

\* \* \*

Reproduction tubs, sinks, toilets, and other bathroom accessories. Also, hand-painted sinks and tubs.

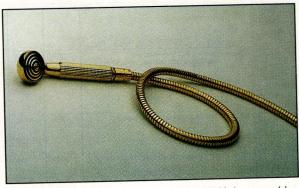
#### LEFROY BROOKS, INC. 212-226-2242; Fax: 212-226-3003 10 Leonard St., 2nd fl. New York, NY 10013

Full line of traditional British faucets, Godolphin traditional themostatic showers, and Edwardian bathroom accessories.

#### MURDOCK, INC. 800-45-DRINK; Fax: 513-471-3299 www.murdockfountains.com Cincinnati, OH

Manufactures a complete line of outdoor/indoor drinking fountains that meet ADA regulations. Also, hydrants (post and flush-box type), post showers; anti-freeze drinking fountains. Write in No. 3780

. . .



NEWPORT BRASS manufacturers this hand-held shower, model #280, which features a grooved-brass handle.

#### NEWPORT BRASS, DIV. OF BRASSTECH, INC. 714-436-0805; Fax: 714-436-0806 www.brasstech.com Santa Ana, CA

Manufacturer of 2I complete styles of bathroom fittings in 34 different finishes.

#### PAUL DECORATIVE PRODUCTS, INC. 718-402-2988; Fax: 718-402-3649 810 East 136 St. Bronx, NY 10454

Designer and manufacturer of contemporary and traditional-styled faucets, fittings, bath accessories, door and cabinet hardware, and bathroom lighting fixtures. Products are designed with an emphasis on scale and proportion.

#### PEGLER, LTD. 972-242-6105; Fax: 972-242-7023 Box 111547 Carrollton, TX 75011

With 100 years of manufacturing experience, firm offers a comprehensive program of faucets and accessories from nostalgic to contemporary designs, in a range of sophisticated and exclusive finishes.

+ + +



All the restoration bath work by PREMIUM REGLAZING is custom-tailored to the needs of their clients; they also supply a full line of quality fixtures, including ball-&-claw-footed tubs up to six luxurious feet in length.

#### PREMIUM REGLAZING 718-488-7275; Fax: 718-488-7269 www.premiumreglazing.com Brooklyn, NY

Company supplies & restores clawfoot tubs & sinks to like-new finish. Distributors of traditional bathroom fixtures, British faucets, goosenecks, enclosures, etc. All bathroom accessories, towel bars. Visit showroom or on-line store. *Write in No. 2330* 

# QUEEN CITY ARCHITECTURAL SALVAGE 303-296-0925; Fax: 303-403-0886 P.O. Box 16541 Denver, CO 80216

Wholesale dealer of classic plumbing supplies & architectural details, period clawfoot tubs, sinks & lavs, marble bathroom dividers, oak water closets, & bath tile. Also, cast-iron columns, tin cornices, cast-metal facades, more.

#### RESTORATION WORKS 800-735-3535; Fax: 716-856-6401 www.restoworks.com Buffalo, NY

Supplier of traditional bathroom fixtures, fittings, accessories, and hardware such as grab bars, as well as modern updates such as shower seats, body sprays, and steam-room components for the shower.

#### ROCKY MOUNTAIN HARDWARE 888-788-2013; Fax: 208-788-2577 www.rockymountainhardware.com Hailey, ID

High-quality, handmade, sand-cast, solid-bronze hardware: complete lines of door, window, cabinet, and bath hardware. Write in No. 7720



The classic simplicity of the bronze and brass accessories hand-crafted by ROCKY MOUNTAIN RUSTIC HARDWARE COLLECTION complements a broad range of architectural styles.

#### ROHL LLC 714-557-1933; Fax: 714-557-8635 www.rohlhome.com Costa Mesa, CA

Complete, coordinated collection of luxury European-crafted products for kitchen and bath, engineered for homes, inspired by authentic Edwardian, Tusan, and period designs. Locations in New York area and San Francisco, also.

#### SEATTLE BUILDING SALVAGE 206-448-3453; Fax: 206-448-0130 202 Bell St. Seattle, WA 98121

Specialist in pre-1940 building materials, offering a variety of salvaged plumbing fixtures, clawfoot tubs, and pedestal sinks, as well as stained-glass windows, lighting fixtures, doors, hardware, mantels, and more.



SHERLE WAGNER matches a luxurious malachite counter with a basin of real gold. They will work in other magnificent materials such as tiger's eye, rose quartz, and lapis lazuli.

#### SHERLE WAGNER INTERNATIONAL 888-9WAGNER; Fax: 212-207-8010 www.sherlewagner.com New York, NY

Firm produces luxury bath and home accessories in ceramic, metal, and semi-precious stone.

# STROM PLUMBING BY SIGN OF THE CRAB 916-638-2722; Fax: 916-638-2725 www.signofthecrab.com Rancho Cordova, CA

Building & renovation source offers solid-brass plumbing fixtures, bath accessories, & door hardware with the look & feel of another era. Distributes a wide range of complete enclosure units, supply lines, & drains for clawfoot tubs.



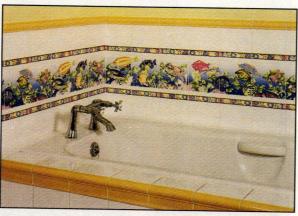
STROM PLUMBING BY SIGN OF THE CRAB'S P0403 Leg-tub shower enclosure set includes a 4-7/8 in-dia. polished brass shower head, porcelain "hot," "cold," and "shower" handles, and polished-brass shower enclosure and pipes.

#### SUNFLOWER SHOWERHEAD CO. 206-722-1232; Fax: 206-722-1321 www.deweyusa.com/deweyusa Seattle, WA

Antique-styled showerheads, including a 7-1/2-in. marble & brass unit, unique all-brass 2-headed shower system, and big-face deluge-type solid-brass showerheads in 8- or 10-in. diameters. *Write in No.* 2940

#### TERRA DESIGNS TILEWORKS 973-328-1135; Fax: 973-328-3624 P.O. Box 913 Dover, NJ 07802

Firm designs, replicates, and/or fabricates ceramic specialty projects such as custom tile, mosaic work, or murals in terra cotta, stoneware, or porcelain. Specialists in tesserae replication in ceramic, stone, and glass. Hand-painted majolica and relief murals on ceramic. Write in No. 2790



These "Ocean Deep" tropical fish tiles distributed by TILE SOURCE include two friezes (coral reef shown here) and two border tile patterns.

#### TILE SOURCE, INC. 770-993-6602; Fax: 770-993-0124 203 Mill Pond Rd. Roswell, GA 30076

Victorian-style decorative tiles, including trueencaustic tiles and less-costly silk-screened simulations. U.S. representative for "Original Style" decorative bathroom tiles.



The unusual ornamental Greek key band gracing this antique tub exemplifies the special fixtures available through VINTAGE PLUMBING, which both supplies and restores the period bath.

#### VINTAGE PLUMBING 818-772-1721; Fax: Same as phone www.vintage-plumbing.com Northridge, CA

Hard-to-find Victorian-era American bath fixtures, such as Roman-style tubs, unusual toilets, fancy pedestal sinks, rib-cage showers, unique accessories, foot baths, sitz baths. Also, will repair and replace broken or missing parts. *Write in No.* 779

#### VITCO CORP. 814-796-6739; Fax: 814-796-2016 802 Walnut St. Waterford, PA 16441

Firm blasts fixtures to white metal and re-lines them with porcelain enamel, fused at I400 degrees F.



Few luxuries offer the non-caloric comfort of a heated towel after a warm bath; WESAUNARD, INC., provides its heatrail towel bars in a variety of quality finishes and styles, including bulb-jointed Victorian.

#### WESAUNARD, INC. 540-582-6677; Fax: 540-582-5233 www.the-forest.com/wesaunard Spotsylvania, VA

Towel warmers hand-crafted in England; electric and hydronic; available in gold, chrome, or brass; custom sizes. *Write in No. 855* 

SPRING 2000 ◆ II3 ◆ PERIOD HOMES

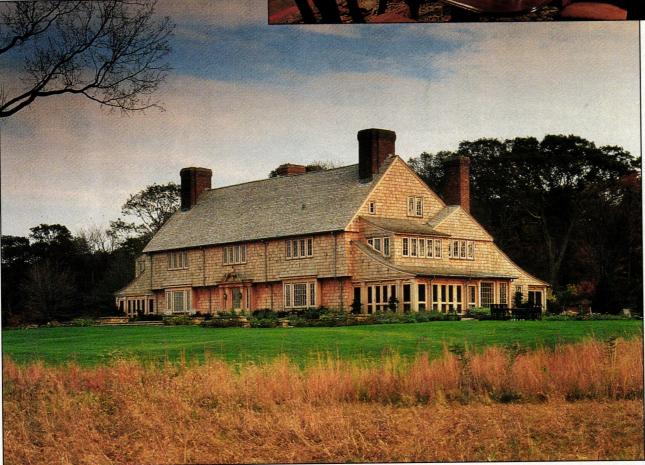
having it retain the liquid shape in frozen form as it cools. All that's part of the beauty of what we do." (Soulful craftspeople now routinely call the office, Curtis says, eager to work to its perfectionist standard.)

Only on the occasional job site does the firm still have to train workers who are dubious about traditional construction techniques. In building an Arts and Crafts addition on a minute budget, for instance, they cut full-scale profiles of the curvy exposed rafter ends for the carpenters to simply follow with their keyhole saws. The owner displays part of her collection of Arts and Crafts artifacts in the space, including a rare signed photo of Lutyens: "She IS that building," Windham says. He only regrets, he adds with a laugh, that he couldn't convince her to trade the Lutyens picture for architectural services rendered.

For clients with more lavish plans, no wish seems beyond Curtis & Windham's com-



The architects kept the overall building height low by maxing each room's ceiling height; there's five inches between floors, and the thus-exposed steel beams are concealed behind wood imposters.



Curtis & Windham worked four existing chimneys into this Shingle Style lodge — a project done in collaboration with David Anthony Easton. (Photo: Peter Mauss/Esto)

mand these days. The partners have incorporated four massive old chimneys into a new Shingle Style lodge in New York, while giving the house a deceptively Colonial overall profile and room proportions. They maxed the ceiling heights so there's a mere 5 inches between floors, and concealed the thus-exposed steel beams with wood imposters. The owner wanted the illusion of age to be so powerful, the architects even de-electrified the 18th-century staircase chandelier. (The inhabitants now tend to its candles by lowering it via a pulley made of no less than whalebone.)

The firm has also been known to make drastic last-minute changes during fast-track construction, for instance by shrinking a living-room fire-place at a timbered Colorado ranch. The owner had found a major 19th-century American land-scape, which had to hang over that very mantel. "We've had to learn to go with the flow a little bit, to embrace that kind of serendipity and make it work for us — although it's not our nature,"

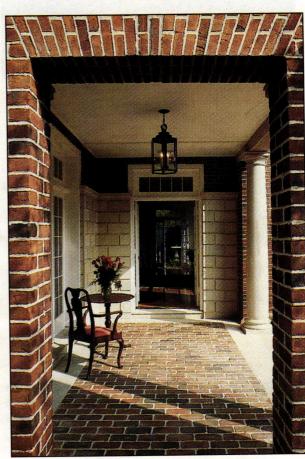
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A college contact provided one of Curtis & Windham's first projects: a Georgian townhouse.



In the townhouse's stairs, simple smooth balusters play off Piranesian perspectives.



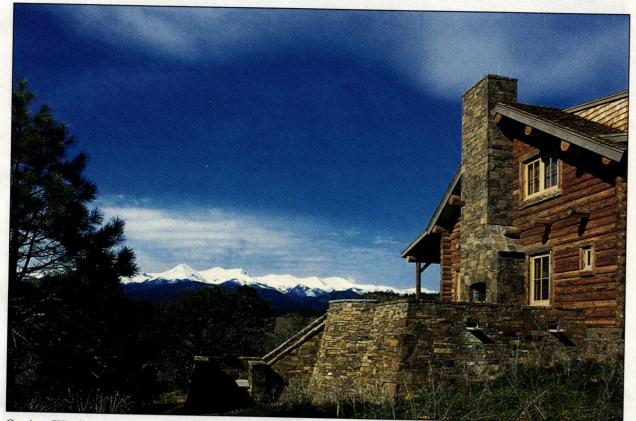
Deep loggias cut into the townhouse's front and back.

Curtis says with a laugh.

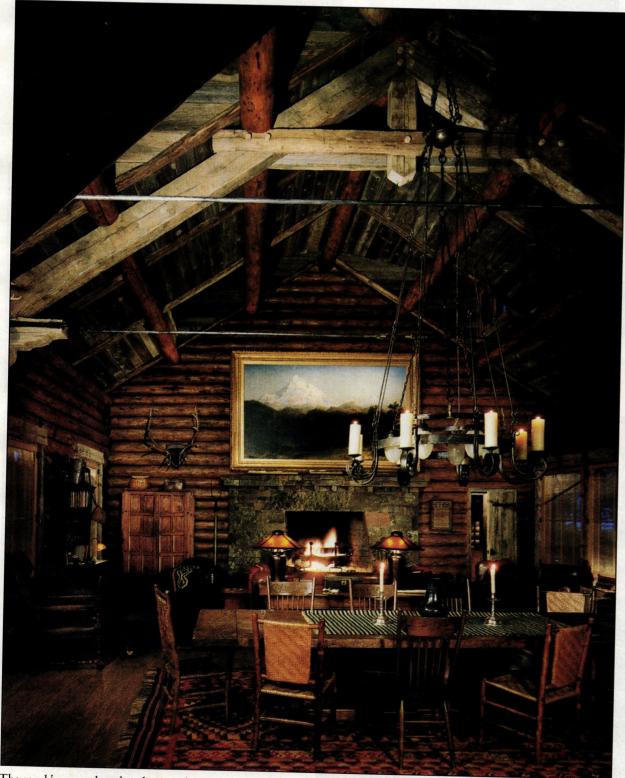
The office is designing more and more furniture for its larger projects, such as the Colorado ranch. "In our buildings you can't really separate the interior and the architecture," says Curtis. "More clients are realizing, 'We've spent a year with you, why should we bring someone else into the mix now?' We could grow to 30

[staffers] in a heartbeat." One reason they don't, Windham explains, is that "it's hard to find people to hire who can understand the appropriateness we're after, who can feel it." The two partners keep sharing an office as the firm expands, partly to keep eavesdropping on each other's business conversations — so they're always up to date on every project, and the one who's on hand can always take calls for the one in the field.

They're aiming for more non-residential assign-



Curtis & Windham's ever-expanding stylistic repertoire includes timbered rustic, like this Rocky Mountain ranch.



The ranch's owner bought a large and striking landscape painting that could only fit over the living-room mantel, so the architects had to shrink the fireplace at the last minute.



The firm's assignments can be as modest as an exquisitely crafted wine cellar. Hand-blown hurricane lamps illuminate its staircase with a hand-forged railing leading to a cellar door with hand-forged hinges.



Also for the wine-cellar client, the architects designed an entrance canopy with elliptical tempered glass bent over metal ribs that cast ever-changing shadows.

ments as well. (College connections should again prove helpful, for instance with institutions' boards of directors.) They are working on a headquarters for an association of the state's agriculture teachers in Austin, to be made from indigenous limestone that speaks of the state's small-town architecture and relates well to downtown Austin (unlike the neighboring university's Mediterranean red-clay-roof aesthetic). And talk about soul: The firm has already built a church, overlooking the main square in an East Texas town, nothing like the typical new church in Texas that Windham describes as "a bus barn with a steeple on top."

The firm's church, with its clapboard skin, plain pediments, clear panes, and Doric pilasters, looks as if rural Lutherans commissioned it — but it's actually for a Catholic congregation. Behind the nave it trails off into plain-pedimented wings for classrooms and offices, as if generations of congregants had kept adding on gently out back while maintaining the main sanctuary. "It was done on a very tight budget, although not as cheaply as a bus barn with a steeple on top," Windham says. "It's a very significant feature in that town. It contributes in a historic way. It's proof that traditional architecture is as alive and well and reasonable as it ever has been."

#### CURRENT RESIDENTIAL PROJECTS

(Continued from page 30)

#### NEW FEDERAL FARMHOUSE RESIDENCE TUXEDO, N.C.

R. S. GRIFFIN ARCHITECTS, PA, ASHEVILLE, N.C.

The clients wanted a year-round home with a strong regional flavor reminiscent of a 19th-century country inn. Essential elements were to be an open floor plan, an abundance of light and views, and accommodations to meet the needs of a very hospitable, contemporary lifestyle.

"Grey Gables," built on a wooded hilltop in the foothills of North Carolina's Blue Ridge Mountains near Hendersonville, was the answer. The clapboard, metal-roofed main house, with a garage/apartment outbuilding joined by a porch and angled to embrace a terraced and landscaped sanctum, hearkens to a traditional farm compound. It implies a creation in which owner, designer, and craftsman collaborated with mutual respect for local materials and techniques.

The home feels comfortably traditional, with its interior trim, beams, and cabinets finished to evoke the muted tones of English pine; and with its maple floors, coffered ceilings, broad, wrap-around verandahs, terraces, and painted metal roof and gables. But also, the farmhouse style is successfully scaled to accommodate large dinner parties and multiple overnight and extended-stay guests.

The 4,508-sq.ft. main house includes a 36-ft.-x-34-ft. great room, which is visually opened up even more by bay windows and an interior sight line across a wide counter into the kitchen, down an open hall leading to a master bedroom suite, and up a broad, open stairwell to the second floor. The upper level has two bedrooms, an office and exercise room. The separate garage structure houses a 756-sq.ft. apartment on its upper floor, as well as a gardening workshop below.

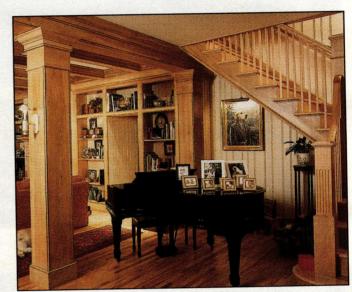
The use of locally familiar materials, such as the fieldstone retaining walls and piers, clapboard siding, and pine interior finishes, plus the graceful proportions of the Federal farmhouse style, makes Grey Gables an easy fit on its hilltop site. •



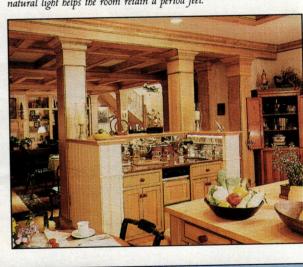
The northwest-facing front elevation's shady porches and regularly spaced windows promise cross-breezes and cool respite for warm afternoons. In a departure from traditional minimal framing, the pre-painted galvanized metal roof is laid down over a self-healing ice and water membrane, on plywood sheathing and 2x12 rafters.

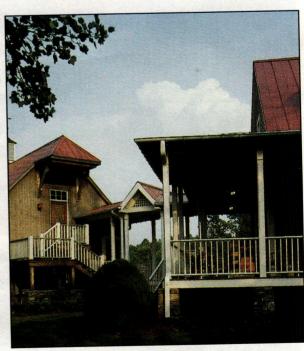
The rear patio is a centerpiece of the home's 1,800 sq.ft. of porches and terraces and is presented to the house's great room through a brace of bay windows and an 18-lite door and transom.



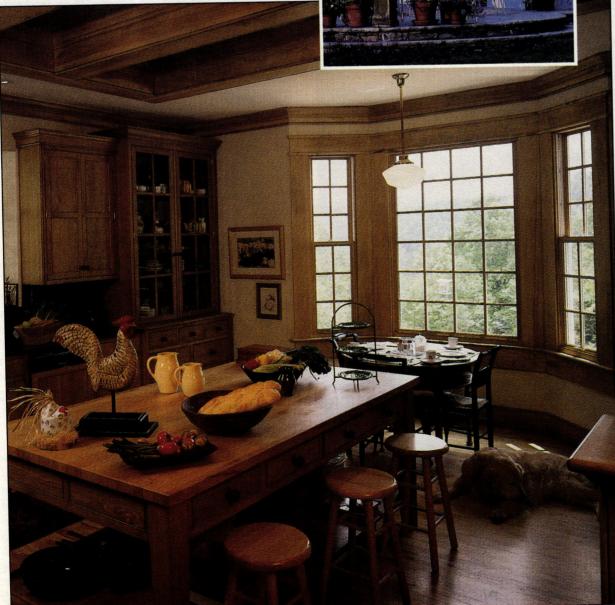


Above & below: The entry hall opens immediately into a panoramic space that sweeps from the stairwell to the right, through the main sitting area of the great room with its bay windows overlooking the valley glimpsed between the trees, and on left toward a dining area that opens across a large counter into the kitchen. Visual continuity is further enhanced by the English pine-finished trim, coffered ceilings, and whitewashed beaded paneling that are featured throughout. Minimal use of overhead illumination and a reliance on abundant natural light helps the room retain a period feel.





Wraparound porch connects the house with the garage/apartment, which angles in around the patio and the heavily landscaped inner yard, creating an enclave on the home's southeast side. Fieldstone piers are of native stone from a nearby quarry.



Kitchen finishes and cabinet styling echo the balanced planes and angles of the home's design. Ceiling light fixtures give a more utilitarian flavor to this work space, as does the no-nonsense kitchen table, with its broad drawers and shelving underneath.

in earlier practice had been a mere circulation passage along the side of the great hall was soon doubled to provide access to rooms on both sides of the passage. Making this passage broader and including the stair produced the Anglo-American center-hall-plan.

The fully developed pattern may be seen at Westover on the James River in Virginia. Immediately a problem arose: When the stair rises in the hall, the space appears off-center. At Westover, the seven-bay symmetrical facade conceals the off-center shift of the stair hall, which allows the hall to have one of the facade windows and accommodates the intrusion of the stair into the hall space. The rooms on the two sides of the

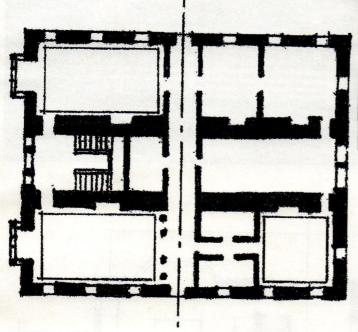


Fig 2. Peter Mills, Thorpe Hall, Longthorpe, England, 1653-56. Plan and entrance facade. Palladio's work became known in England in the mid-1600s. This hybrid design from that time shows a vestigial "screens passage" running past the main reception room (separated from the hall by columns), but the passage has been extended as an embryonic center hall running through the house. The stair is still in a separate space and the passage is clearly a circulation route rather than a room.

hall are consequently of different sizes and orientations (one side having two facade windows and the other three), a fact that is not apparent from the exterior. (Fig. 3)

Variations may be seen in American designs between the Virginia and New England practices. The Robert Means house in Amherst, N.H., built about 60 years after Westover, shows a more-regular symmetry in the placement of the hall, but differs from the Virginia house in that the rooms off the hall are nearly identical and the windows are grouped in pairs rather than regularly spaced on the facade. (Fig. 4)

At the turn of the 20th century, the Colonial Revival style re-established the center-hall-plan house and added new variations. In the 1920s, Philip Trammell Shutze designed Swan House in Atlanta, Ga., with a

beautiful freestanding circular stair at the far end of the center hall. The entry facade has a very Palladian columned portico while the garden facade follows the pattern of the Renaissance villas outside of Rome. A case of hybridization indeed, and so successful that the amalgam appears perfectly natural. (Fig. 5) The genealogy of the center-hall-plan continues in the present generation in the work of many architects who are reviving traditional practice. In one of the author's own designs, the center hall recalls the old English "screens passage." Here the living room is separated from the hall by a row of square columns, with the kitchen and dining room/library on the opposite side beyond the stair. In this plan, the living room and center hall together become the center of the house.

The regularly shaped and proportioned rooms related by axial views result in a feeling of spaciousness not often afforded by the historical examples. (Fig. 6)

All these houses share certain stylistic traits while also introducing invention and variation in response to different times, places, and ways of life. Jaquelin Robertson identifies four "gene pools" that have provided most of America's traditional architecture: the English, Dutch, French, and Spanish. We can distinguish these four by their differences: For example, the French usually place the stair in a separate room and the center hall is rarely used. On the other hand, all four traditions have important common elements, such as the use of the classical

orders. In the last century other gene pools from farther afield have entered American architecture: Asian, African, indigenous, and other traditions have enriched our building practices. The challenge today is to maintain this genetic material that we have inherited from the expert breeders who preceded us, while responsibly adding to it.

Designing a new building in a traditional style is more than just combining disparate elements into a melange. The traits must work together, they must satisfy our aesthetic and practical requirements, and they must result in a hardy new "plant" that will flourish in its new setting. But how might a designer fluent in a particular historical style solve a problem that didn't exist when the style arose originally? How can we find a "Period" solution to air-conditioning grilles or large-screen televisions? How can one design an addition to an historic house which looks like the

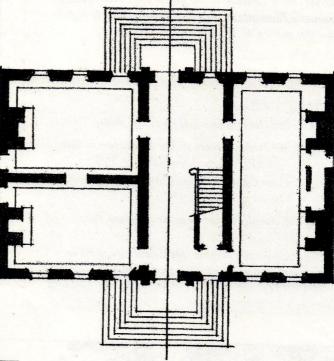


Fig. 3. Westover, Charles City County, Va., 1725. Plan and entrance facade. The hall runs the depth of the house and is broad enough to be a room in its own right. Note the asymmetry of the hall with respect to the facade windows, allowing a window at each end of the hall and different-sized rooms on either side.

original architects returned a hundred years later to enlarge the house themselves? It is instructive to see how the Colonial Revival architects adapted 18th-century house types to include such modern innovations as indoor bathrooms, closets, kitchens, and garages. Shutze and his colleagues Charles Adams Platt, Dwight James Baum, and William Lawrence Bottomley, to name a few, were expert at adapting ancient models to new needs. Designers today are doing the same by bringing the period-style mind to bear on present-day needs. One day future commentators will look back at the period design of our time and come up with a label for it. Perhaps the best advice is not to worry too much about objective historical accuracy while, at the same

Fig. 4. The Colonel Robert Means House, Amherst, N.H., 1785. Plan and entrance facade. A New England version of the type, placing the stair railing on the hall's centerline. The hall is only slightly shifted offcenter, making the rooms on either side roughly the same size. Northern houses tend to group the windows on the facade, unlike Southern designs, which tend to space them equally.

time, ignoring the pressures to conform to a predetermined program for what design "of our time" ought to be. It is enough to concentrate on what is appropriate and suitable and let history take care of itself. The period style of our own day is (as it always has been) largely out of our control and, like any breed, will undoubtedly take on a life of its own, much to our surprise. •

Steven W. Semes is an architect practicing in New York City and East Hampton, N.Y. He is a Fellow of the Institute for Classical Architecture and a former Director of Classical America. He is co-editor of the forthcoming book Georges Gromort's Elements of Classical Architecture, to be published this year by W. W. Norton and Company.

#### PHOTO CREDITS:

Fig. I: Palladio in America, Electa Editrice, Milan, 1976.

Fig. 2: The Pelican History of Art: Architecture in Britain 1530-1830, Penguin Books, New York, 1977.

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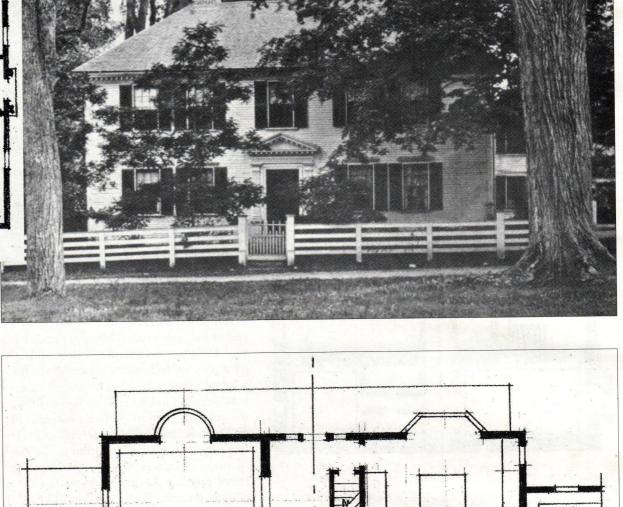


Fig. 6. Steven W. Semes, A new house in Eastern Long Island, N.Y., 1999. Plan. In this design, elements of the preceding examples are "cross-bred" to form a new hybrid. The center hall is open to the living room on the left (recalling the "screens passage") but also includes the stair and is broad enough to be more than a passage. The arrangement affords a sense of openness without sacrificing the essentials of the traditional type.

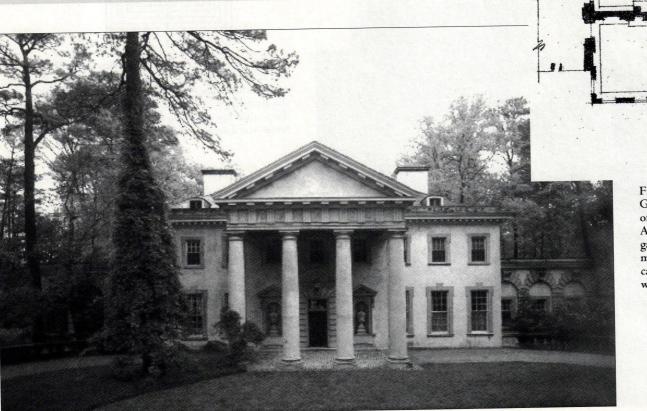


Fig. 5. Philip Trammell Shutze, Swan House, Atlanta, Ga., 1926. Plan and entrance facade. Shutze was a master of eclectic design, here combining a variation of the American center-hall plan (with a spiral staircase at the garden end) and facades derived from Italian Renaissance models. This hybridization produces a distinctly American type, combining the formality of Italian elevations with the informality of English planning.

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# Modern Architecture: or, What is a Period Style?

The various styles that history has left us are like "gene pools," subject to selection, combination, mutation, and adaptation over time. The descent and dissemination of these architectural gene pools through the decades breeds new varieties, hybrids — and occasional surprises.

by Steven W. Semes

If we could go back in time and ask the great 16th-century Italian Renaissance architect Andrea Palladio to describe the style of work he produced, he would call it "Modern Architecture," meaning, "What we are doing now." It would never occur to him to think of his designs as "period," let alone "Palladian." Palladio's designs combined elements of ancient Roman architecture with the practical requirements of a vernacular farmhouse, resulting in a hybrid that combined both old and new. Palladio's designs have had a vast influence, still felt 400 years later. If to be Modern means to be "of one's time," then all that is necessary for us to be Modern is to be alive and working now. If "Modern" also means that our work has implications for the future, these can be judged only in hindsight by those who come after us.

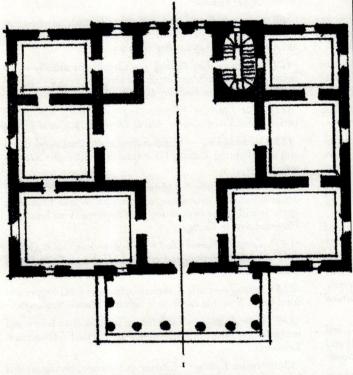


Fig I. Andrea Palladio, Villa Badoer, near Venice, 1556. Plan and entrance facade. The center hall runs through from the front to the back but does not include the stairs. It is the main reception room of the house but also allows access to the more-specialized rooms to either side. The facade, with its central portico and recessed porch, reflects the importance of the hall within. Note: Plan sketches are not drawn to the same scale.

This was the way everyone thought until the 20th century, when a group of radicals, intent on starting over as if no one had ever done architecture before, made an ideological principle of reaching for the unique gesture. They made being Modern into an ism: hence, *Modernism*. Since this radical fringe took over the architectural establishment in the I930s, what they did became "Modern," and the work of people who just went on doing what they had done before (i.e. inventing the new based on their experience of the old) was called "Period." This intentionally derogatory label was attached mostly to interior decorators, who over the last 50 years resisted the "shock of the new" in favor of the comfort of the old or a combination of the two.

Today, the energy of the Modernists has all but evaporated and what seemed so "cutting edge" in the 1930s looked rather, well, "period" by the 1990s, by which time the style had become as predictable as Louis XVI. We can now safely say that Modernism itself has emerged as one of the period styles that the Modernists were so intent on superseding. Consequently, nearly



everything today could be labeled either "Modern" or "Period" with equal justice.

What this publication means by "Period" design, however, is something more definite. We are not necessarily promoting the re-installation of rooms dismantled from historical monuments, nor are we primarily concerned with the restoration of house museums, or with designs intended to replicate "authentically" a specific historical epoch although we welcome these activities and can learn a lot from them. Our interest in Period design primarily concerns the ongoing activity of an historically-based culture applied to the art of the domestic environment. We are interested in the artists, craftspeople, architects, builders, homeowners, and decorators who are making new settings for everyday life

out of the materials and methods we have inherited from our predecessors. They include someone who designs a room as a study in a specific style, such as that of 18th-century France or 1930s America. We also admire a room that gathers together elements from different times and places, perhaps uniting them by a consistency in proportions, materials, or formal design. Integrating invention and inheritance is what good designers have always done, and the results of this approach, whether we call it Period, Traditional, or Modern, remain attractive to all but those still obsessively pursuing the "shock of the new." Even noted Modernist architects like Peter Eisenman and Richard Meier choose to live in traditional houses in contrast to those they design for their clients.

Here is how a Period style works: First we must abandon the notion of "rules." As the respected architect, planner, and teacher Jaquelin Taylor Robertson has pointed out, the various styles that history has left us are not rule-based codes; rather, they are "gene

pools" in which traits, grouped by families, are subject to selection, combination, mutation, and adaptation over time. The descent and dissemination of these gene pools is like the breeding of flowers by a gardener: New varieties, hybrids, and occasional surprises are the norm; "pure stock" is rare. The historical artists and designers saw themselves as conservators of this genetic material, and their "garden" encompassed all the architecture and design known to them.

Despite the variations, certain traits endure, usually because they work exceedingly well. Consider the typical American center-hall-plan house. In this pattern, the hall is the main entrance and usually includes the staircase. Living room, dining room, and study open off to the left and right of the hall; the back door of the hall usually leads to the garden. Often the most elaborately finished room in the house, the hall is designed to make an instant impression.

We can trace the genealogy of this arrangement back to our friend Palladio, for whom the center hall was the primary public space of the house, often beautifully decorated with mural paintings by the likes of Veronese or Tiepolo, with more intimate rooms opening to either side. This scheme was reflected in the facade, which featured a central portico and balanced windows. Palladio's Villa Badoer in the Venetian countryside has such a center hall running the full depth of the house. Although the hall does not include the stair, it is the beginning of the broad center halls that would appear later. (Fig. I)

The English adapted Palladio's model for their country houses, grafting it onto an even-older native tradition, the hall and "screens passage" of the Medieval English house. We can see this amalgam in Thorpe Hall from the 17th century, where a narrow hall runs past the main living space (separated from it by columns) through to the rear of the house. (Fig. 2) What

continued on page 117



# B

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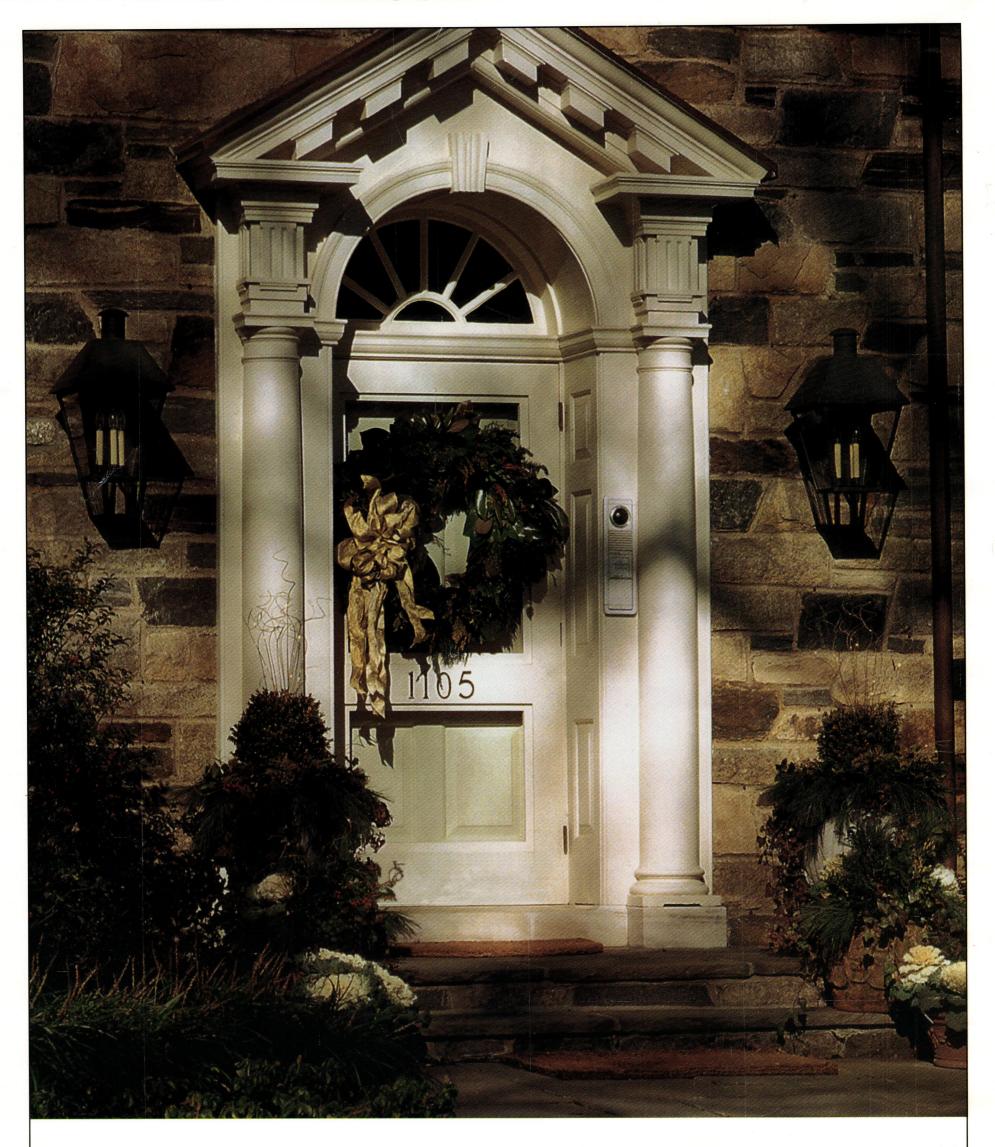
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